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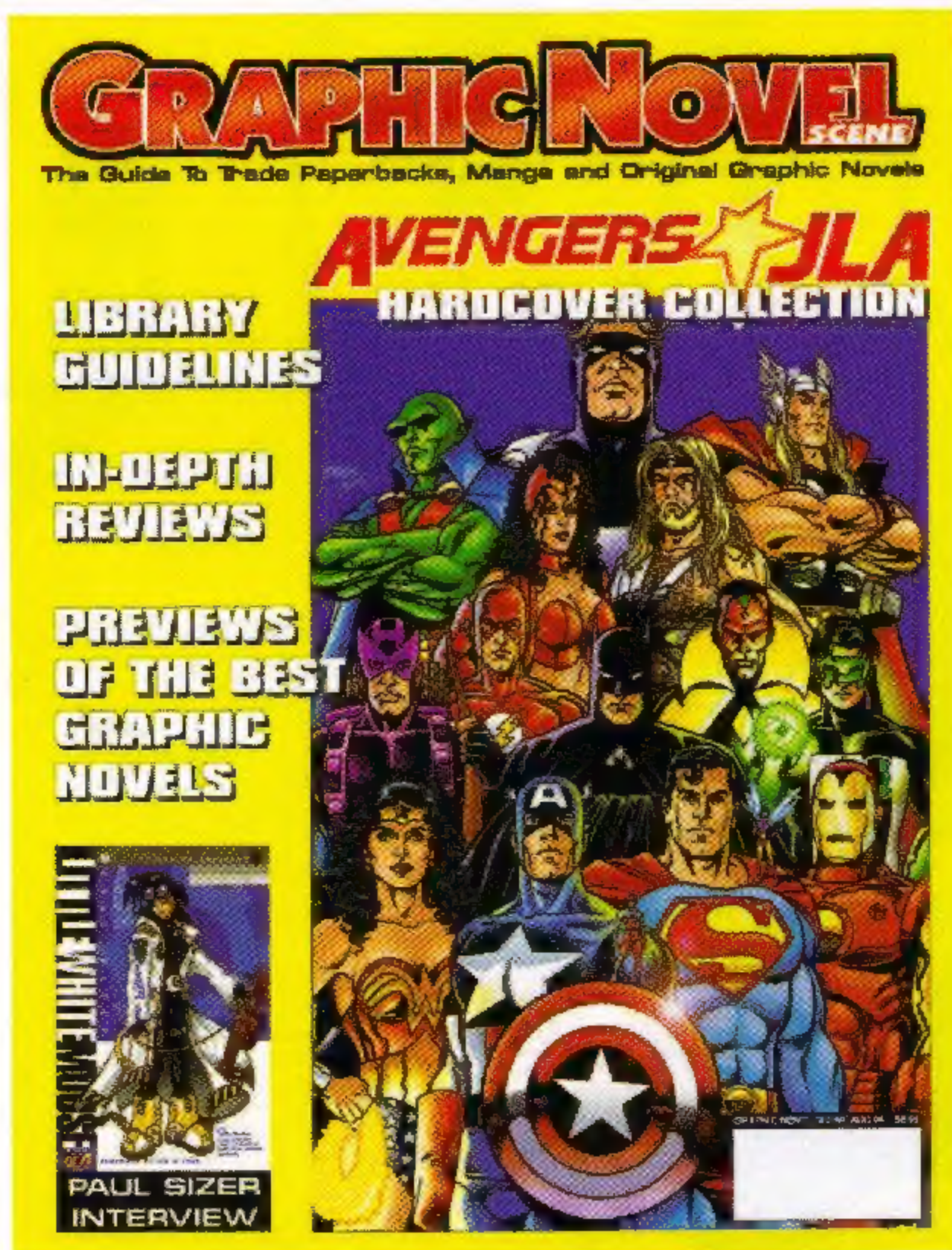
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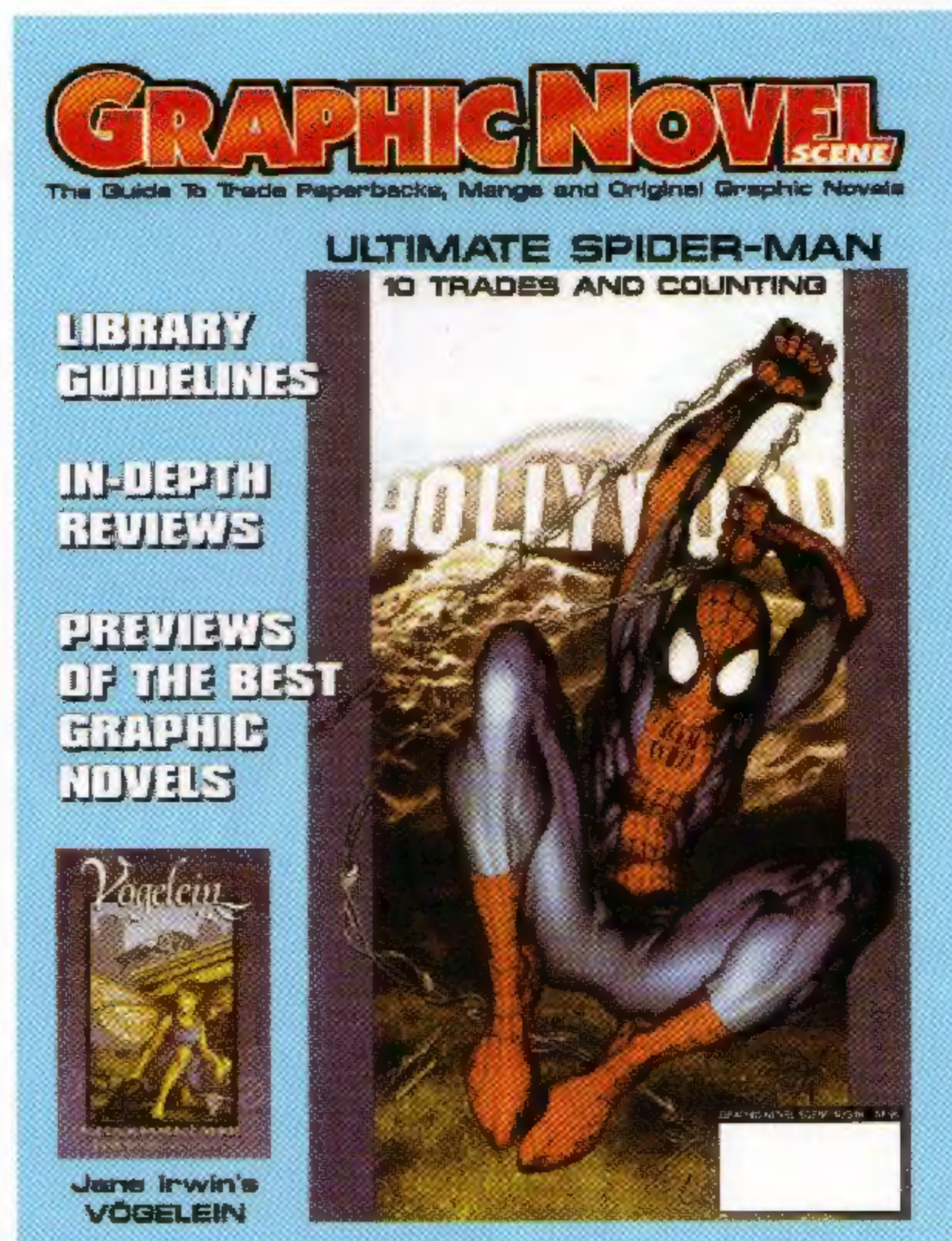
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# A NOTE...

## FROM THE PUBLISHER

As I type this column I reflect upon the creation of this magazine. What I wanted from it and expected it to do. And I must say that, with the help of some of the best creators in the industry that want to share and help comics grow, Sketch has far exceeded anything that I had originally expected. We have had our bumps, but we continue to offer one of the most influential "how to" magazines in the comics industry. That is only because of the great creators that I just mentioned we're fortunate to have every issue.

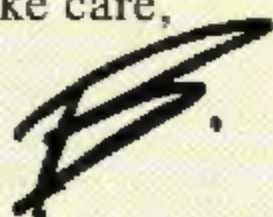
As we wrap up this issue Flint and I continue to discuss what we can add to Sketch. As I've said from our beginning, we will continue to add and change the magazine to give you, the reader, as much information as possible. Let us know what kind of information you're looking for; maybe illustrating for collectible card game producers, animation, internet, toy design or miniatures?

Summer is here, and there are many changes in the field. We wish all the CrossGen creators the best through this tough time, and hope the rest of you are getting out to as many of the conventions as possible - a great way to beat the summer heat and bask in the talent and entertainment the business offers.

Speaking of great talent, stop staring at the beautiful Serra on the cover, and read what "Wow 'em" Mike Wieringo has to say in this issue's interview. Mike's a real gentleman in the field, and his eye-pleasing, crisp, animated style has gathered him a devoted and much-deserved fan base - not to mention landing him the penciling gig on nothing less than the *Fantastic Four*, (after winning work on everything from *Robin* to *The Flash*, to the really wonderful all-ages *Tellos*). As enjoyable as Mike's work is on everything else he is doing, everyone here at Blue Line agrees - if you like fun, excitement, and characters you'll care about in a style that fans of classic animation, anime, or almost anything on the Cartoon Network enjoy, you and your family are missing out if you haven't picked up Mike's *Tellos*.

That's it for this issue. I hope you enjoy, and put all these great articles to use and create your comics!

Take care,



Bobby Hickey

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## BLUE LINE PRO'S SKETCH

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Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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In a market where size of audience often seems inversely proportional to the amount of hype accompanying things, it's only natural – nay, inevitable – that certain words and phrases get overused to the point of burnt out. I'm certainly guilty of that on occasion in these pages. In an attempt to capture the fun, thrills and yearning to enter the comic book creator family that I felt when I read the great Stan Lee bullpen pages of my youth, and imagined and wished the creator's community to be during my professional years, I'll sometimes overuse catch phrases or adjectives when it comes to professionals or projects. I want the fun of creation to equal, if not surpass, the fun of my reading comics.

Which says a lot. Because I'm one of those guys that can't wait for new book day; I'll be standing around waiting for the store gate to raise and be glad to carry in book boxes so things can get counted out and on the shelves more quickly. And I really can't wait to get the latest copy of Diamond's *Previews* to check out my favorite creators and upcoming products. Will there be new preview art of the incredible Richard Corben's upcoming Marvel book? What do Dave Finch's Avengers look like? What cool import art book or toy can't I afford *this* month?

I love comics, I love the craft of creating them, and I want everyone interested in doing so to be awash in that same great flood of purpose and pleasure. And to be a part of a terrific, artistic creative community where you can learn, enjoy, and improve your skills. Every time you open the pages of *Sketch*, I want you to feel a part of that community.

It's my pleasure to get to be a part of that community, and to get to work with creators that feel the same way. Inker par excellence Drew Geraci is filled with such enthusiasm for the medium you might think he's suffering from post-Florida post-CrossGen sunstroke. This guy can lay down the ink. If you're considering picking up a brush or all ready have one between your fingers, do not miss Drew's column this issue. He fit it in for us between *Thor* and his upcoming *Capt. America* gig with the amazing Scot Eaton, and it is truly packed with great inking info, one of our best inking columns ever. Tom Bierbaum's excellent column, "Your Own Worst Enemy: The Many Ways Writers Sabotage Themselves", actually has a misleading title – everyone should read this one to help avoid creator pratfalls, not just writers. Take notes on this one, it will help you in your personal lives as well. Chuck Dixon's love of comics is as big as he is. And he's a big guy. Meet this prolific giant at a con for some great comic book conversation and industry outlooks, and read his column this issue for some funny yet practical tips into building environments for your stories and characters (and again, artists, don't fail to read this one just because it's writer oriented – it's stuff you can and should be using as well). Beau Smith's is a life-long enthusiasm for comics, and he likes them almost as much as beer and himself. Almost. The marketing maestro of hot indy company IDW brings us yet another stepping stone to comic success utilizing the Beau Method. He has collaborated frequently with this issue's dinosaur delineator Mitch Byrd (hit the back-issue boxes for a run of their Guy Gardner: Warrior from DC), a laconic, quiet guy whose refined pencils speak volumes for him. Check out his dialogue with Bill Love, editor of Blue Line's *Mitch Byrd: Notes to Draw From*.

So fun begets some hype. And though you'll find the occasional "this issue is bursting at the seams" type of line, you won't find much chest-thumping. You're a smart audience that knows what you like. You've found out for yourselves what works for you. And you've let us know when we're doing something good or bad within these pages, and we've listened. We appreciate your sharing and joining in our enthusiasm over the past years, and look forward to more.

So, I plead guilty to being a big fanboy. When you become jaded, overly critical – or on the other side of the coin, overly full of yourself and your talent – it might be time to take a break. It will show in your work, and it will show in your personal life. There is plenty of hard work, challenge, and frustration ahead, so fun is key. While very rewarding – there's nothing like doing what you want in life regardless of the down periods, especially for an artist – Newbies will find out it's no bed of roses. And Pros know it's rarely a bed of royalties.

It's con season. Meet everyone you can, enjoy yourself, and learn as much as you possibly can as you go. Thanks for bearing with my excitement and hype...and don't be surprised if you find yourself joining in. Be safe, and be *Sketching*.

Flint





sketch magazine vol. 5 no.1

Tellos artwork by Mike Wieringo. Tellos is copyright and trademark Todd Dezago and Mike Wieringo.

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Character sketches from TELLOS by Mike Wieringo.



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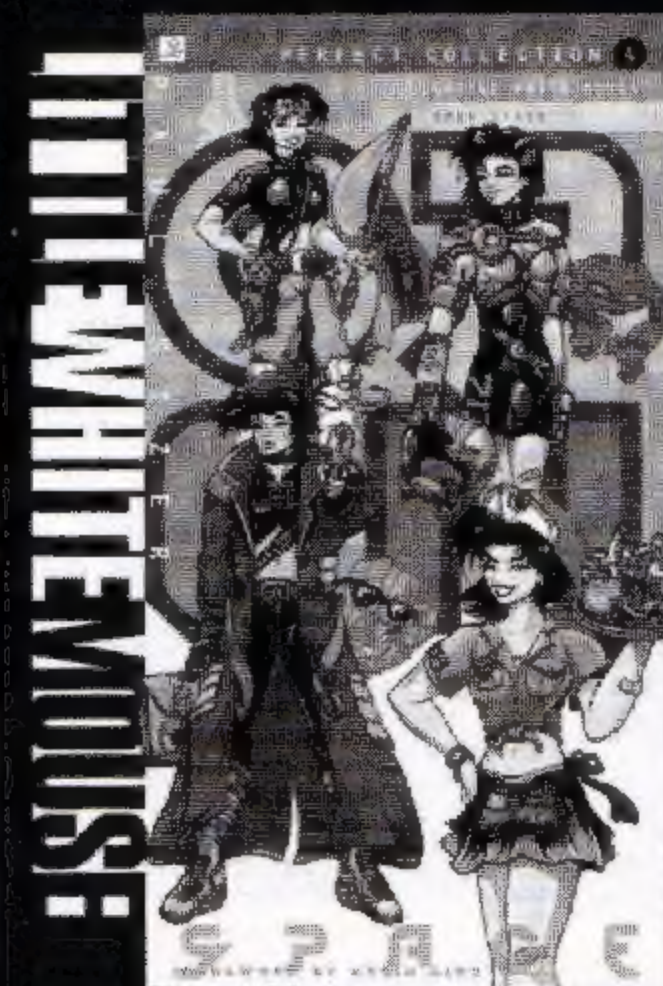
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# Mike Wieringo

## INTERVIEW

by Bill Love

From the Flash to Robin, from Rogue to the FF, Mike Wieringo has brought characters to life in a fun and breezy style that only looks easy. Mike delivers quality work in a timely manner, and writers such as Mark Waid, his partner on *Fantastic Four*, wish there were more like him. For the time being Marvel's first family is lucky to have Mike chronicle their adventures from the depths of Castle Doom to the gates of Heaven and beyond, but how long will he remain in the comics business?





Illustration by Mike Wieringo - Thing © and TM Marvel Comics.

**Sketch:** As an artist, how do you structure your workday? Do you work at night, or is it more of a 9:00 to 5:00 routine for you?

**Mike Wieringo:** I try to make it that. I usually get up about 7:00 o'clock in the morning and try to be at the drawing table

by about 9:00. I go to the gym every day at 5:00 o'clock, so hopefully I'm finished. But if I'm not, I come back here and finish the page that I'm working on unless I'm too tired.

**Sketch:** So you strive to do that one page per workday?

**Mike:** That is the standard that they set, but, to be honest, I very rarely meet it. It takes me a lot longer to do a page than I would like. You wouldn't think so because my stuff is so simple. Even though I've been working full time in comics for more than ten years now, still, every page is like pulling teeth. It never seems to get any easier.

**Sketch:** How do you approach that blank page? Do you start with thumbnail sketches? Do you go directly to pencil on paper?

**Mike:** I take the script that I get and I do little thumbnails for each page. Then I do 8 1/2" by 11" layouts in blue - a non-repro blue pencil - and then go over it again in graphite and tighten it up. Then I take it to the copier machine and blow that up, and then transfer it to the art board. So in a sense, I'm kind of drawing it three times.

**Sketch:** That does seem like a very work-intensive process. Why does that work best for you?

**Mike:** Because I don't have really the confidence to draw right on the page. I wish I did. When I was doing samples before I got into comics I was drawing right on the page, and I had gotten used to that, but I would make some mistakes. When I got started in comics I did a two issue *Doc Savage* mini-series for a small company called Millennium Publications. The deadline for that was pretty open.

But when I started working for DC the deadlines were tighter, and I started getting a little more stressed out because I was having a hard time drawing what they were asking me to on the deadline that they were asking me for. So my father built me a light table - sort of an impromptu light table that he made out of plexiglass and an old sewing table.

I started getting used to using a light table. It made things easier as far as keeping the number of mistakes down on the page. I made all my mistakes on the layout, and I was able to erase and correct things before I got to the transfer stage. Over the years



it's become a crutch, and I don't have the confidence to try to break away from that crutch. Especially since I'm always working on monthly books. I don't feel like I have the time to experiment and try to draw directly on the page, because I don't want to blow the deadlines any worse than I already blow them.

**Sketch:** You say you don't approach the page with that kind of confidence, anyone reading your material is going to be very surprised to hear this. You said you have a simple style, but it's deceptively simple. You may have less lines on a page than another artist might have, but does that make it any easier to draw it? Quicker? A lot of people who don't know much about the art of comic book story telling think that it must be easier to do.

**Mike:** It's still just as difficult to work out a figure as it would be if I had a more realistic or detail-intensive style. Trying to construct a figure on a page – I think everyone sort of has the same sort of approach to it. Some people might have a little bit more of a raw "circle and cone and rod" approach. I tend to sketch using a lot more gesture, to try to get a sense of movement in my work. But it's still really difficult to get the exact pose that I'm trying to come up with.

**Sketch:** That's something I've always enjoyed about your work. The figures are very dynamic. Even in a general talking head situation with more expository dialog, your figures seem to be on the move; they're doing something. They seem to have a real purpose in their motion.

**Mike:** Unless it's like an attitude shot where the characters are supposed to be standing still and trying to look tough or something like that, I usually try to have my characters doing something, or at least showing some sort of movement or emotion. It would bore me to death to just draw really stiff standing figures all the time. Even when I'm drawing a scene that's what you would call a talking-head page, or an expository page where it's two characters or several characters having a discussion – I try to have them doing something with

their hands or moving through space, just so that they can be doing something. Acting, I guess. I try to put a lot of acting in the characters that I draw.

**Sketch:** So we're learning about the characters – not just with the dialog, but with facial expressions and body language too?



Illustration by Mike Wieringo.



**Mike:** Yeah – body language – I really try to, if nothing else, concentrate on body language. When I went to college I took four years of figure drawing classes – about three hours a day – two or three times a week. It was one of the best things that ever happened to me as far as helping me

learn the human figure and get movement and body language and acting in the figures that I draw. I just try to use that as much as possible.

I had been drawing comic book stuff on my own before I went to college. I ended up going to college

kind of late. I was twenty-four or twenty-five before I even got to college, and I had been drawing comic books on my own. Doing my own stories or drawing stories using Marvel or DC characters, but just for myself. So I had a real comic-book sort of sensibility as far as drawing when I went to college.

**Sketch:** What was your earliest influence, and what were the first comics that you read? What got you excited? What made you want to pick up the pencil and say, “You know, I can do this too?”

**Mike:** Initially it was a lot of DC stuff, because my father bought comics. He bought a lot of Marvel and DC stuff. He was really into the *Justice League of America* and *Batman*, and had issues of *The Brave and the Bold*.

He had a lot of great stuff, and I was into some of the older stuff like Mike Sekowsky doing *Justice League of America*. Some of that was reprint material in some of the giant-sized books that DC was putting out at the time. Jim Aparo used to be the regular artist on *The Brave and the Bold* and I just loved his stuff. Gil Kane, when he was doing *Green Lantern*. Carmine Infantino on *The Flash* – all those great DC artists at the time. He also started buying some of the Marvel stuff when John Romita, Sr. was doing *Amazing Spider-Man*. When I saw that, that just kind of blew my mind. I kind of left the DC stuff behind once I discovered Marvel. I think that’s the case with a lot of people my age.

**Sketch:** Marvel brought you a new level of excitement – story wise or art wise or both?

**Mike:** The story and art. I guess we moved back to the United States from Germany, because that’s where I was exposed to a lot of the comics my dad had. We first moved back to the US in 1973 or 1974. For the first time I went to the newsstand. The first comic book I ever bought was *Uncanny X-Men* #108. You know, Dave Cockrum...I think it was the tribute cover that he had done based on *X-Men* #1, the one that Jack Kirby did where they face



Illustration by Mike Wieringo.



off against Magneto. And *Captain Marvel* #50 that Al Milgrom drew. Just everything that had come out that week — all those Marvel books — it just blew my mind, because the artwork was so much more expressive. I guess my perception of DC stuff, as opposed to Marvel stuff then, was that DC was a little more conservative. The Marvel work seemed to push boundaries a little bit more and just seemed to be so much more full of movement and life, and the stories had more scope to them. Even the Justice League stories were pretty tame compared to a lot of the stuff that was going on in *X-Men*, with their space-faring adventures that they were having.

*Uncanny X-Men* #108 — I'm sorry, that's wrong. The first one I bought was 104, because 108 was John Byrne's first issue. Sorry, I got that wrong.

**Sketch:** It's amazing how those first issues you remember buying for yourself stay in your mind. I remember some of the first comics I ever bought and can remember them panel by panel from studying them so many times.

**Mike:** That's kind of how I got started really drawing comics. I was buying *Iron Fist*. John Byrne was drawing it, and working with Chris Claremont on that book. A lot of the comics that I have are kind of ruined because they have trace indentations on the covers. My dad would always bring me home lots of copy paper and tracing paper, and I would put the tracing paper on top of the comics and trace off some of the covers that I really liked. That's kind of how I started trying to emulate other people's styles and how I started drawing comics. I didn't do that for very long before I started drawing on my own. Then went into a period when I was trying to emulate other people's styles, even though I was only thirteen or fourteen years old. I mean it's not like I could actually pull it off.

**Sketch:** But you were trying to break down and figure the work out; "How did they get it to look this way?"



Illustration by Mike Wieringo - Colossus © and TM Marvel Comics

**Mike:** Yeah. About that time is when Jim Starlin was coming out with his *Warlock* and that comic really blew my mind. I just became this gigantic Jim Starlin fan, and I really tried to emulate his style and drew entire comic stories in sort of my version of his style.

**Sketch:** At first you were drawing superhero cover art, but you quickly moved on to doing your own stories."

**Mike:** Yeah, the panel-to-panel stuff.

**Sketch:** A lot of young artists find that very difficult. They like drawing the cover figures, the big splash pages, but it's hard to train and teach themselves to do the storytelling. But you went for that very early on, telling your own stories?

**Mike:** I've always loved movies, and my dad use to take me to a bunch of movies



when we were living in Germany. I've always enjoyed storytelling. When we were living in Germany, we had a little black and white TV. There were no American television stations over there so we had to watch German TV, and I didn't speak the language. So, it was kind of like trying to understand what was going on just by watching the people move and act and do what they were doing in whatever TV show I was watching. I guess it would kind of be equivalent to just watching with the sound turned off, just watching pantomime. The voices could put across if the actors were having an argument or whatever. Not understanding the language I kind of had to fill in the blanks on my own.

**Sketch:** So you made up a lot of the story as you went along.

**Mike:** Yeah, maybe that had something to do with storytelling. Since I discovered comics it was so easy for me get so immersed in whatever comic book I was reading. I would be totally unaware of anything going on around me other than the story going on in the comic book. I was so engrossed in them that I realized at a really early age that that was the kind of thing that I wanted to do. I must have been nine or ten years old when I decided that drawing comic books for a living was something that I wanted to try to pursue.

**Sketch:** And your family was supportive of what you wanted to learn?

**Mike:** Yeah, they were. They were surprisingly so. I've read so many interviews of people where they said that their parents really wanted to try to push them in other directions. My parents were always very encouraging of my artwork and my drawing. My father brought me paper all the time and always encouraged me to draw, so they were really supportive. In fact, when I was thirteen or fourteen years old, there was...I can't remember the name of company that put the magazines out, but they were sort of knockoff, really cheap, badly done versions of the Warren magazines that were coming out at the time. And father used to buy some of those and bring them home

and I would be laying in the living room floor drawing. He would slap them down on the floor. He would just drop them in front of me and he would go, "Look at this you could do better than this. Why don't you work up a story and submit it to these people? Maybe you could actually get a job." And this is when I'm thirteen years old. There's no way that I could ever as bad as those magazines were and as bad I could tell they were, even at the age of thirteen years old - I knew that I couldn't even match that stuff. So I never took his suggestion seriously, but just the fact that he would suggest that was in itself a very encouraging thing. So I always kept drawing and kept drawing and kept working at it.

**Sketch:** It showed a lot of confidence and support that a lot of other young artists just don't get. Now, you were drawing a lot on your own. You spent a good bit of time doing that. What other types of training did you have? Did you start reading books on art? Did you take any high school classes at that time?

**Mike:** Yeah, I was in art from middle school and all through high school. I always took art classes. Looking back at it now, I did myself a disservice. I had a really nice art teacher, maybe too nice. Every project that we would be assigned, whether it was a still life or a sculpture or what have you, I would always beg to be allowed to make it into a comic-book type of thing. If we had to paint a still life I would say, "Can I please just paint a fantasy scene that I make up out of my head?" She was always so easygoing and so nice that she would let me do that.

Looking back on it, I wish she had pushed me to just do the assignment that she was asking us to do instead of allowing me to kind of have free reign. It stunted my growth as an artist for a long time, because I was learning to draw from comics and everything that I did was comic book related. I was so wrapped up in that and so in love with it that everything I did had to be comic book related. We had a senior art show for all the most promising artists in art class my last year in high school, and my entire show was based around comic book-type stuff. It wasn't until I got to college that my figure drawing teacher told

me that he was going to break me of that; I started doing figure drawings in his class the first day and they looked like comic-book illustrations. He said "You know, I'm going to break you of that if it's the last thing I do," and fortunately, he did.

**Sketch:** Now you say that's fortunate, why so?

**Mike:** Because I feel like if you get too caught up in learning to draw from comics and trying to draw from things that you've seen, that you end up: a) being derivative, and b) stunting your growth as far as learning to draw the human figure, and learning how to see things and catalog them in your mind and pull them out for later use. Taking the figure drawing class in college with Donald Early that was my instructor's name - it just opened up my mind so much the way he would break a student down and kind of break their will. I actually hated the guy the first semester. I didn't understand what he was doing. Kind of like what they do in pro sports. If you're a promising young talent they break your will, then teach you what you need to know using the natural-born talent that you have. It wasn't until much later on that I found out Mr. Early was actually a comic book fan himself - but he wanted to help me as much as he could, so he didn't want me drawing like somebody who learned to draw from comic books.

**Sketch:** So he did have a respect for comic art, but he wanted you to be able to bring your own sensibilities to it. Too many young artists just try to imitate their favorite artist - the flavor of the month, and wind up just being a Xerox of a Xerox.

**Mike:** Yeah, I've seen so many portfolios at shows that are so. It's obvious that the kids are huge fans of Jim Lee or Rob Liefeld. I was on a message board not too long ago and someone referred to the Image style as "old school." But even though its heyday is almost a decade past, there are still lots of young artists who are so in love with that kind of stuff that that's what they really emulate.



**Sketch:** How would you describe your own style? Is it manga influenced, is it anime/animation influenced? There's simplicity to it that it is hard to put a finger on. There's an openness, a cartooniness, but there's a lot of things going on in there. Was this just your natural drawing style, or were there major influences that came into your style?

**Mike:** Well, I think animation is really a big influence. I really love a lot of the stuff that Disney did starting with, I guess, the *Beauty and the Beast* movie, when they had their second renaissance. Disney animation had sort of fallen by the wayside for a while and then they started coming out with these really beautiful movies, starting with *Beauty and the Beast* and *The Little Mermaid*, on into the really stylized films they did like *Hercules*. And then other things from other studios like *The Road to El Dorado*, *The Iron Giant*, things like that. I've always really been into animation, I just love animation where the characters and the settings are so beautifully designed and they boil down each character to a few simple lines, where they have so much life and so much character to them. They are so individual and so stylized. I just think it is amazing. For awhile I was really into Japanese animation, so I bought a lot of anime and really got into that for awhile. So I guess probably a little bit of all of that in there. And I was into the Hanna-Barbera stuff when Alex Toth was designing so much of their output. *Herculoids* and *Space Ghost* and all the cartoons from that era. The *Justice League* cartoons, I just love those cartoons. I see them now and the stories are so terrible and the animation is so limited, but when you're a little kid, that stuff is just amazing.

**Sketch:** And now we've got a whole new group of kids growing up with Japanese animation, shows that have a lot more texture and movement than we grew up with.

**Mike:** I just really love cartoony stuff. There are guys doing stuff that's even a lot cartoonier than what I'm doing that I just really, really enjoy. There's an artist, I think he's from Brazil, and his name is Carlos

Meglia. I buy anything that I can find of his. I just think he's absolutely amazing.

**Sketch:** It took a long time for the cartoony artwork that you or someone like Carlos is doing to be accepted in super hero comics.

I think a lot of people thought comic book art should be as realistic looking as possible

**Mike:** Yeah I still get some people criticizing me about that.



Illustration by Mike Wieringo - Marrow © and TM Marvel Comics





Illustration by Mike Wieringo Mister Miracle, Big Barda, Oberron and characters © and TM DC Comics

**Sketch:** What do they say? How do you respond?

**Mike:** I don't generally respond. Usually they say that they don't think that my style, the way that I draw comic books - they don't think it suits the story - some of the stories like the "Unthinkable" storyline. It just happened with Dr. Doom and the Fantastic Four. I don't think it's the majority, but a lot of people don't think that what I did suited the story. They would have much rather seen someone who I

guess had a much more realistic and maybe even a darker style, that would have made it more creepy. I did the best I could, making it as creepy as I could, but . . .

**Sketch:** I think that opinion is a minority. The simplicity of your style can be very much in contrast to the dark tone of a story. And by playing those off each other you can make those dark moments in the story feel even darker and more menacing, because it's not page after page of shadows and dripping ink.

You mentioned some of the classic Disney animation, some of the scariest scenes that have ever been put on film have been in these Disney children's cartoons.

**Mike:** Absolutely. But I've been someone who, even when I was a kid, I loved anything that I saw. I can't really think of one artist whose work I ever saw and said, "I hate this stuff." Even artists who were kind of reviled by comic book fans of my generation. Some of my peers would point out people like Don Heck, whose work they just couldn't stand. They didn't think he was appropriate for whatever books that he drew, whether it was the Avengers or Iron Man. I loved his stuff. I love the fact that comic books have such a diversity of styles and approaches. One of its greatest strengths is that anything is possible. When you say it took a long time for cartoony artwork to be accepted in super hero comics, you're right. I was thrilled to see that kind of thing happen. To see someone like Carlos Meglia be able to draw a story arc in *Superman* or . . .

**Sketch:** Ed McGuinness.

**Mike:** And guys like Ed McGuinness. Another perfect example. I love to see that kind of stuff. And yet, I really love guys like Bryan Hitch, whose work is very realistic. It looks wonderful. But as far as my own personal taste, I always gravitate more toward the cartoony stuff. I guess it's just because that's what I like to do and it's what I like to see.

**Sketch:** Have you thought of writing any of your own stories? You're very devoted to the storytelling aspects in your artwork. Do you want to be completely in control, script and all? Or do you feel that your job as an artist is sharing the storytelling with a writer?

**Mike:** One of my main goals is to eventually do it all myself. I have always wanted to write and draw my own comics. The reason I kind of got caught up in working work-for-hire for Marvel and DC was my desire to move out of my parents' house.



I was working with my brother who is five years younger than I am, he's also a huge comic book fan, a great artist of his own and a really good writer. We were working together on a concept that we were going to try and self-publish before I decided to just start working up samples to try to get work at Marvel and DC. I got to college late, and by the time I graduated I was about twenty-seven or twenty-eight. My parents gave me a little money so that I could concentrate on working up samples and go to San Diego the first summer after my graduation. I just felt this great pressure... not any pressure that they were putting on me, but my own pressure of just wanting to strike out on my own. So I concentrated everything I had on working up samples and trying to get work at Marvel and DC.

**Sketch:** It's a very scary proposition, putting your work out there to be judged.

**Mike:** Absolutely. But sometimes I look back and I kind of regret the fact that I didn't take a more alternative route, maybe self-publish and work with my brother or even come up with my own stories. I have great admiration for people like Andi Watson and Jeff Smith and all these guys. Scott Morse, who just has a huge output, and all these people that just put out story after story, anything that comes to their mind. They decide, "I'm going to do this," and they put it out whether it's self-publishing or with some of the smaller publishers like Oni or Slave Labor. Sometimes I wish I had gone that route.

**Sketch:** More professionals are keeping one foot in each camp now, where they do mainstream Marvel and DC work, but then also have a creator owned project that they will do from time to time, such as you and Todd DeZago have with *Tellos*.

**Mike:** That's one of my happiest and proudest moments of working in comics. I had more fun working on that book than I've ever had doing anything.

**Sketch:** It's definitely my favorite. The entire world was so well realized. The character designs were so fun. You had a feel for who they were, and were curious about what they were going to get into.

**Mike:** We still want to do more of that. We keep running over story ideas for another story arc or short stories, or anything that we can do. It's just a matter of timing and having the money to not have to work on work-for-hire stuff to pay the bills. That's the great balancing game.

**Sketch:** You were talking about animation. I would love to see that project brought to animation using your style.

**Mike:** We would love to see that too, but there doesn't seem to be much interest in that. There's just so much stuff out there that Hollywood is snapping up, we must have gotten lost by the wayside. We haven't really had much luck getting anyone interested in that.

**Sketch:** The market is changing so rapidly for comics, going from the monthly comic books to graphic novel collections and being sold in bookstores. I think *Tellos* is a perfect match for the new market. A lot of teen girls who are reading Japanese graphic novels wouldn't go into a comic shop and pick up a regular sized comic book, but they would see something like *Tellos* and find a very intriguing story that they can latch on to.

**Mike:** One of the things we've talked about is not just doing them as a mini-series or a maxi-series or what have you, but just doing it as a graphic novel. But that's something that takes even more of a time commitment.

**Sketch:** A big time commitment from you, and then again I don't really want to see you off of anything else that you're doing either.

**Mike:** The thing about breaking something up as a mini-series first is that it can be

used as kind of like a loss leader. Even if it breaks even, you've got the film put together to collect into a trade paperback. Hopefully that's the way it goes. Unfortunately, there are a lot of great comics being done now that aren't profitable.

**Sketch:** Too true, but *Fantastic Four* isn't one of them right now. You and Mark [Waid] have really increased the sales on that book.

**Mike:** It has gone up substantially. That's one of the things that I was hoping would happen. I was really hesitant to actually work on the book because I was afraid that people would think that I wasn't appropriate for the title. Tom Brevoort had to really talk me into it. I'm glad he did. I know that it has as much, if not more, to do with the fact that Mark Waid is writing the book. It was nice to know that when the book started coming out—beyond Issue 60, which was sort of an experiment with the 9 cent issue and the reason it was ordered at 750,000 copies is because it was practically free...but after that, it was nice to know that the sales had gone up very significantly.

**Sketch:** Do you enjoy working with Mark?

**Mike:** Just like I was saying earlier about getting totally engrossed in the comics that I was reading when I was kid—when I read one of his scripts, I get that same feeling. I just get totally caught up in it because his characterization and his dialogue are so strong that I almost feel like I'm there. It's really easy to connect with the characters that he's writing. When I'm reading one of his scripts I immediately start to visualize what I'm going to try and do with it. And of course it never measures up to what I have in my mind's eye, but I do the best I can.

**Sketch:** When you're laying out script, do you lay out a page and then do the pencilling or do you try to lay out the entire story first?





**Mike:** I just do it page by page. I read through the entire script, just in case there's something that I need to set up at the beginning of the story that's going to show up at the end, so that I don't paint myself in a corner. But I usually lay the book out page by page instead of laying it all out at once. I don't know why. When I get the script, the deadline pressure makes me feel like instead of taking three or four days or maybe a week to thumbnail the whole thing and start laying out a bunch of pages...I just want to start producing some finished pages and get them to Marvel so that the inker can start working on them.

**Sketch:** What are you looking for in someone inking your work? Have you been happy with the inkers you've had so far, and do you think your pencils are easy or difficult to ink?

**Mike:** I've been really happy with the inkers. I've been very lucky to have gotten a lot of really great inkers to work with. Especially now. I think Karl Kesel is an amazing artist. Unfortunately he doesn't really draw that much anymore, but he's an incredible artist and I feel really honored that he's inking my work. As far as whether it's difficult or easy to do, I don't know how to answer that, really. I would think that it would be easy because everything is there. I used to try to draw in all the line weights as well, and fortunately I've stopped doing that. I think maybe inkers would prefer not to have that done anyway, because they want to do that themselves.

I can trust Karl and pretty much anyone else I work with. I've come to learn that for the most part, you can usually trust your inker. If they're working professionally, there's a reason I suppose. Even if someone inked my work in the same deadline that it's drawn in, that wouldn't really bother me, as long as it was still tight. Another goal of mine is to eventually ink my own work on a consistent basis. Maybe getting out of doing monthlies, so that I can do a couple of mini-series a year and have the time to ink them myself. I've always wanted to have the title "cartoonist", and I don't think that you can be a cartoonist unless you really write and do the complete artwork on your own stuff.

**Sketch:** I would very much like to see you doing all of your own stuff. But on the other hand, I do enjoy you doing tremendously excellent work on monthly books. You talk about trying to keep the schedule. You're much more a reliable monthly comic artist than most today. There's hardly anyone that can hit that level of quality and consistency the way you're doing.

**Mike:** I think things have changed. Peoples' expectations have changed over the years, and what they accept as complete or acceptable comic book artwork has changed. I have discussions on this with other comic book artist friends of mine all the time. A lot of the stuff that was being done back when we were reading comics—it's beautiful work done by some

really wonderful artists, but they also took shortcuts that I don't think anyone that reads comics these days would accept. If there's an action scene going on with a fight between characters, in some of the classic comics drawn by some of the most legendary and well respected artists in this industry, there would be pages and pages of these fight scenes with no backgrounds. I don't think any comic book fan would put up with that these days. It's very difficult for someone to maintain a monthly schedule and to keep up the level of quality of work that the fans have come to expect.

And these people that were capable of doing that work, they had to meet deadlines that were incredibly strict, and they were often doing more than one book a month. You can't draw backgrounds in every panel when you're doing two or three books a month. And the page rates weren't like they are today, so they had to draw two or three books a month. Things have really changed in that the page rates are higher, but the demands are also higher for those page rates. It takes a lot longer for people to do what is expected of them.

**Sketch:** What are some of the favorite characters that you've worked on so far? You've done quite a bit. You've worked on Superman, Flash, Fantastic Four...are there characters you've particularly enjoyed drawing, or characters you look forward to doing sometime?

**Mike:** I really had a blast working on the character Spider-Man with Todd Dezago. One of the reasons why we did *Tellos* together is that we became such good friends and had such similar tastes in comics, the kinds of comics that we like to do and we like to read. It was also the first time I had ever worked with a writer who was so open to me making suggestions about story concepts and even pacing. Todd was great about letting me be a real part of it—I won't say writing the Spider-Man book, but I guess co-plotting the Spider-Man book.

We would come up with concepts together through really long conversations on the phone, and that was just a blast. I was really disappointed that it had to end. Now working with Mark is also great, but he already has his own ideas of what he



wants and I respect that. I don't feel left out of the process because I enjoy, as much as anyone else, reading what he comes up with. It's so much fun to be able to draw it that I don't feel like I need to put my own stamp on it.

**Sketch:** You did choose to leave *Fantastic Four* for a short time.

**Mike:** Yeah, to support Mark because of his being. I guess you could call it removed from the book. [Marvel had discharged Mark from the *Fantastic Four* title for the book to go in a different direction. Mike left in turn. After strong fan support and an apology from Joe Quesada, Marvel resumed both their creative services with *Fantastic Four* # 509.]

**Sketch:** And you felt strongly enough about that to leave the book yourself. That can be quite a risk—not that you're going to have a hard time finding work, but there's the time involved in finding a new project and getting things started. That can be a financial risk to you.

**Mike:** I went for about four months without any work. I did some commission work, but it doesn't pay nearly as much as drawing a full issue of a comic book does. It was kind of a tough time going for four months without a paycheck. But a lot of that was just because I was going back and forth between Marvel and DC about what I was actually going to do. Even though I left *Fantastic Four* to support Mark, they were still offering me some other projects at Marvel. Some of which I thought were interesting and some of which I didn't think were that interesting. We had also been speaking with DC about the possibilities of working on a few things. A lot of that downtime was trying to decide where I was going to end up.

**Sketch:** And what type of project to do next, because that kind of decision as an artist affects a large part of your future.

**Mike:** Especially as I get older. When I was younger, I took on a lot of things just

because I thought, "Wow, it would be interesting to draw that character," and I would get into the project and it wasn't that well written or...and I'm not talking about big long projects like working on a series, but just like one job or some of the smaller stuff that I've done...the project didn't end up really being what I thought it would be after I got into it. I didn't really regret it that much because I thought, "Well, there will always be something else." But

as I get older, I feel a lot less willing to work on something that I'm not going to enjoy just because it's something to make money on. I want to be able to work on projects that I really enjoy.

**Sketch:** At this point, you're realizing you have so many years as an artist, and you have things that you want to make your mark on to be able to look back and say,



Illustration by Mike Wieringo - Wolverine © and TM Marvel Comics





Illustration by Mike Wieringo

"This is the body of work that I did during this time"...

**Mike:** Right, and there's only a select handful of people that I think have a career in comics that will last as long as they want it to. I'm not sure I see myself as being one of those people. There are so many artists that have dedicated so much time to companies, whether it's Marvel or DC, and been so reliable on books every month. And I could list off a whole bunch of them who Marvel and DC then eventually decides, "Well, thanks for all your service, but we don't want you anymore." Like I said, there are only a select handful of artists that have been working at Marvel and DC for a long time. Like the Kubert brothers and John Romita, Jr., that I think can pretty much feel like they're going to be there as long as they want to be there. They're a Marvel staple and they can probably stay there until they decide to retire, but I don't see a lot of other artists like that. There are some people

that have huge long careers, but I think there's a lot more that fall by the wayside.

**Sketch:** Is doing comics something you would want to do until you retire, or do you think you will eventually leave this for another field of art?

**Mike:** Comics are something I'd like to do until I retire, but I don't think I would want to do work-for-hire until I retire, at least not in the same capacity that I am right now. I don't want to just be a penciller until I retire. I've been doing it for ten years now and I feel I'd like to have the opportunity to create my own projects. That's not something I could do on a monthly basis, but I'd love to have the opportunity to do a special or a mini-series or a graphic novel or something for Marvel or DC.

**Sketch:** More along the lines of how European artists work, do a series of graphic novels rather than that monthly grind.

**Mike:** Yeah, or like for instance the kinds of things that Jeff Loeb and Tim Sale do. They make their own projects at Marvel and DC with the stuff that they've done; *Daredevil: Yellow*, *Spider-Man: Blue* and *Hulk: Grey* and the Batman mini series that they keep doing at DC, that kind of thing.

**Sketch:** I think the market is moving towards that being more acceptable, rather than relying solely on say, a *Fantastic Four* monthly book.

**Mike:** And even with the monthly books, I know that DC has decided that they are going to have rotating creative teams on *JLA*. That makes perfect sense to me. You have a different team do the book, it's a finite story and it can then be collected into a trade.

**Sketch:** And do you think it keeps creators fresh to work that way?

**Mike:** I think any artist...well, not any, there are some artists that love to stay on the same thing...earlier you asked me if I want to stay on *Fantastic Four* and work with Mark until he decides to leave. If he decided that he was going to stay on this book for five years, I don't think I could see myself staying on the book for five years. Mark sometimes refers to me as a magpie because I always see something new and shiny and bright that I want to grab and work on. I like to draw a variety of different things. I feel like if I work on one project for too long I start to stagnate. So I like to work on different projects to keep myself excited.

Whether it's a record setting run on a series or a succession of different projects, we can look forward to many more years of work from the drawing board of Mr. Wieringo. Despite what he may feel, I think we can include him in that handful of people who have a career in comics as long as they want it.





**Beau Smith**

**From The Ranch**

**GIVE IT AN HOUR -**

**GET A CAREER**

Most of ya out there are trying your best to get into this crazy business of comic books. Some of ya might be writers, some artists, and others might be looking to get in on the business end of the four color world. You might even have what it takes. But...to get in you've gotta give something first.

The thing ya gotta give is time.

Now I understand that you may have a day job, a family, school, or all the above. That makes your time rare. So if you're really serious about getting into comics then you need to make time.

I suggest an hour a day.

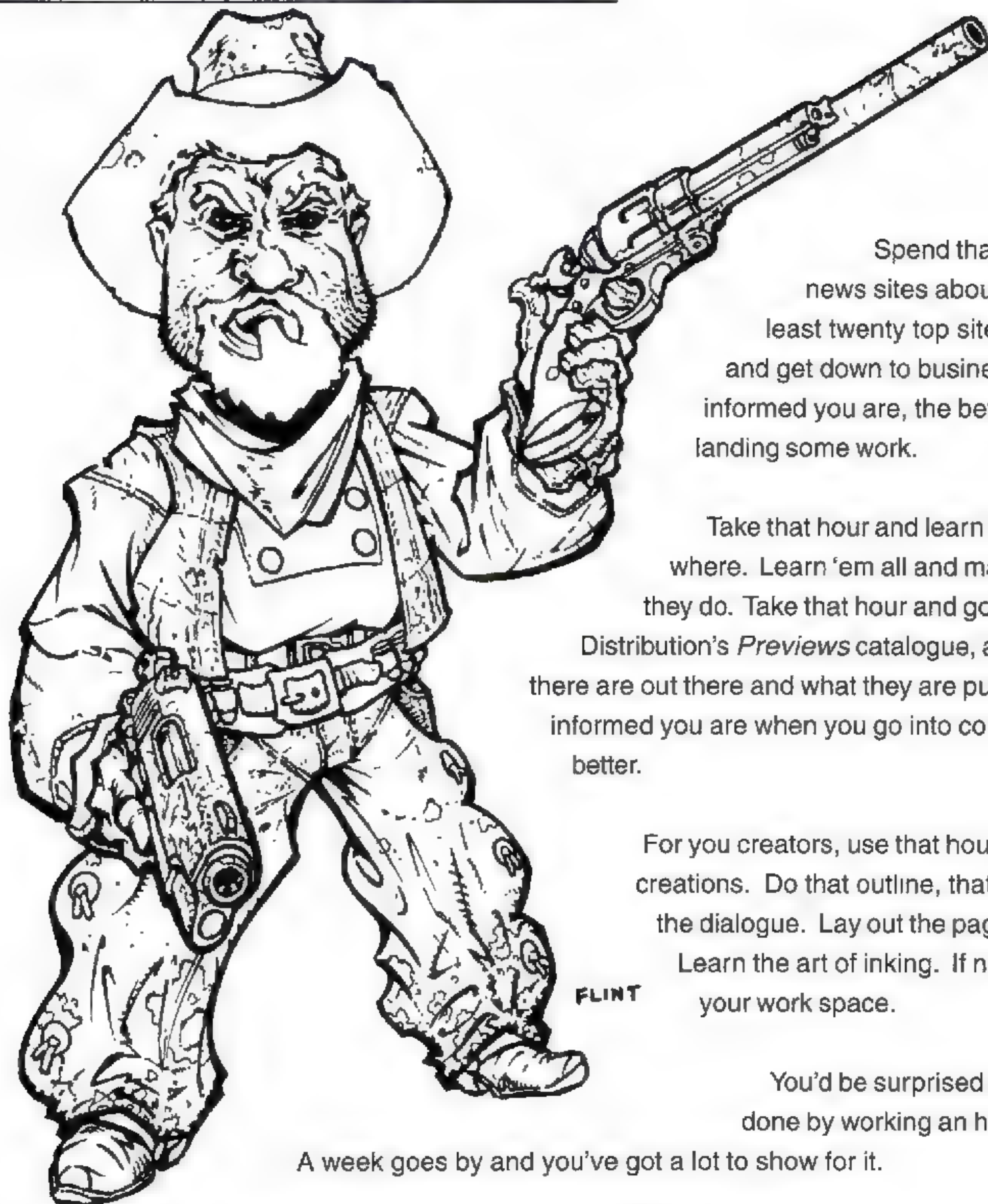
I know that most all of ya can set an hour aside to work on comics. That means an hour of writing, drawing, or working on your contacts to get into this business. It could be an hour of researching the ins and outs of comics. You could take that hour and write letters or send out your samples. The main thing is you use that hour wisely.

If you have more time, that's great. You're that much further ahead of the game. But at minimum, give it an hour.

Spend that hour calling your leads and keeping in contact with 'em. Making them remember your name and your work. I suggest once a month you go through your contact list and refresh their memories of you and what you do.

If you're an artist or writer then once a month you should send out, via the mail, your latest samples. Stay in their face with your own.





Spend that hour going over the web news sites about comics. There are at least twenty top sites that you can Google and get down to business with. The better informed you are, the better your chances of landing some work.

Take that hour and learn what editors are working where. Learn 'em all and make notes on what books they do. Take that hour and go through Diamond Distribution's *Previews* catalogue, and learn what publishers there are out there and what they are putting out. The better informed you are when you go into comic book battle, the better.

For you creators, use that hour to build upon your own creations. Do that outline, that plot, that script. Hone the dialogue. Lay out the pages and do thumbnails. Learn the art of inking. If nothing else...clean up your work space.

You'd be surprised how much you can get done by working an hour a day on your craft.

A week goes by and you've got a lot to show for it.

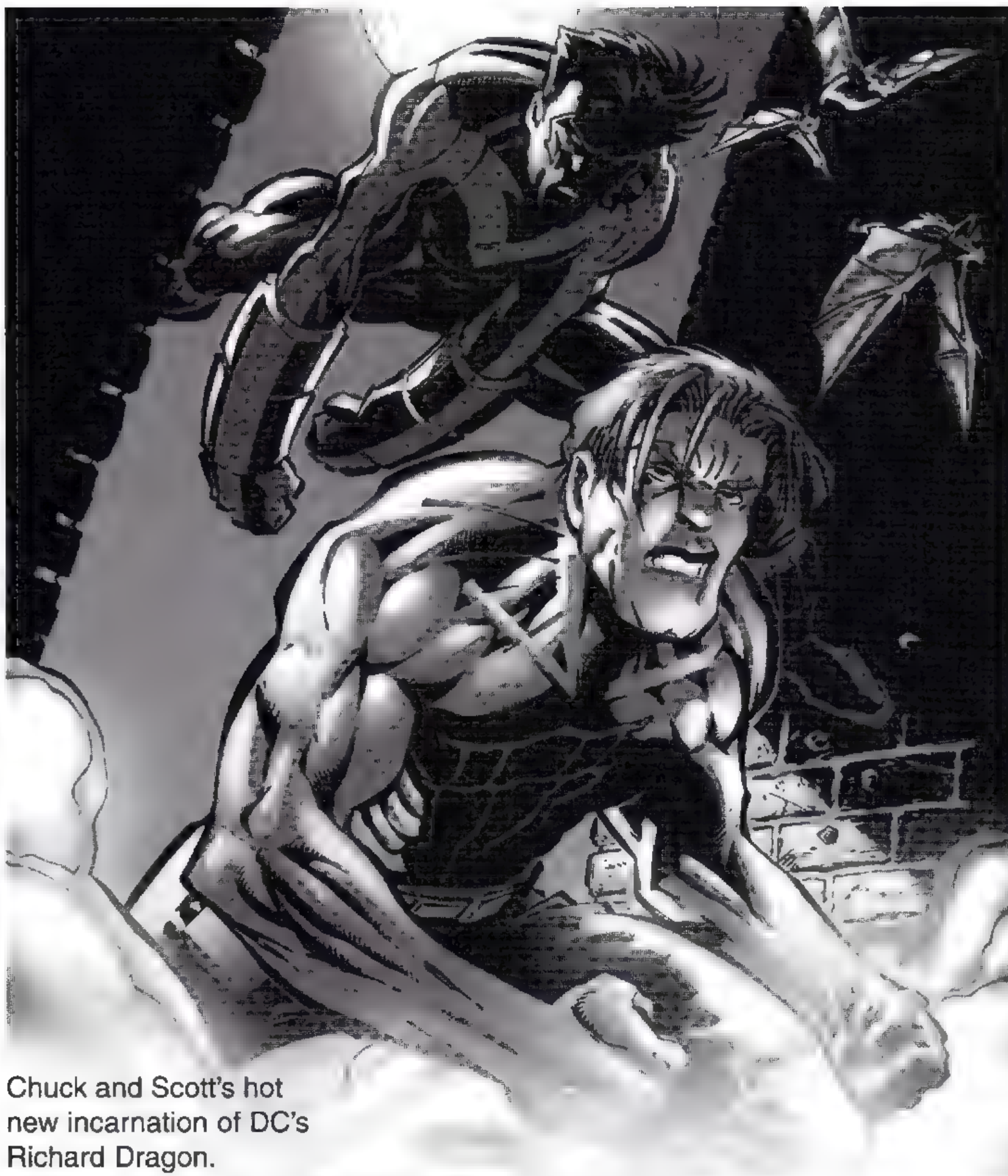
I recently spent an hour of my day updating my rolodex. I found all sorts of people I needed to talk to, and did. Some really good leads came out of that. Leads turn into money. Money turns into cold beer, and cold beer makes me smile.

So instead of taking that hour and playing video games or watching TV...use it to advance your comic book career. Ya never know when 60 minutes of time can turn into 60,000 dollars.

Ya just never know.

Your amigo,  
Beau Smith  
The Flying Fist Ranch  
P.O. Box 706  
Ceredo, WV. 25507  
[www.flyingfistranch.com](http://www.flyingfistranch.com)





Chuck and Scott's hot new incarnation of DC's Richard Dragon.

It's a new book, let's pop up some recognition so it's not mistaken for Nightwing thanks!

## Chuck Dixon **Creating A Universe**

***"On the seventh day He went to the movies.  
And it was good."***

The coolest thing about writing comics, or any kind of writing, is making stuff up.

I mean, you make up a whole world and all the people in it. And, if you do it right, those people and that world will live and breathe in your mind and the minds of your readers. It's a transcendental thing where creations out of your imagination take on lives of their own.

And it doesn't always have to be entirely your own creation.

Even if you're taking over a long-established series you have to find your way around in it. You have to re-create it so that it makes sense to you, rather than simply re-treading the thoughts of others.



Not to go all Brainiac on this subject, but there's so much of a story that remains in the mind of the writer that never makes it to the written page. There are things that I understand and *know* about Nightwing, Captain Sin and the Punisher that I'm never going to put down on paper, because these are the things I need to decide upon in my mind so that the character seems real to me.

This includes environments. Gotham City is as real to me as any place I've ever been to. Eleven years of setting stories there and I know the place. It's more real to me than Seattle or Tokyo or Caracas because I've *been* to Gotham. I have the feel of the place. I could find my way through Wayne Manor blindfolded. It's not just me either. At a meeting of Batman writers a newcomer was blocking out a scene for us, and the veteran writers corrected him on the position of the kitchen and pantry as they relate to the grandfather clock that serves as the entrance to the Batcave. The spooky thing is that all the writers who'd been on the books for awhile were in total agreement about the first floor layout of Bruce Wayne's house - though it had never been discussed, and certainly never shown in great detail, in the pages of any of the Dark Knight's comics.

So, in addition to characters and situations and plots, you need to create an environment in which your people live and work and sleep and eat. The more complete it is the easier it will be for your readers to believe in it and be willing to escape into it.

And there's no reason that it needs to resemble the real world, except in a passing nod. The Miami of "Miami Vice" is a favorite example of mine. Michael Mann's version of Miami was all sunshine and blue skies and attractive people in light colored clothing. The buildings were all ultra modern, multi-leveled, and composed of clean lines and open spaces. Views were unobstructed and everyone drove the hottest car imaginable. There were no senior citizens. No Haitians selling Sunday papers at every intersection. No billboards promising top dollar for your ugly house or urging you to sue your doctor for malpractice. This was a place that had more in common with the Riviera than South Florida. But because it was so carefully and compellingly rendered, audiences bought into it and ratings were huge. Unlike other cop shows (and there were dozens on the air at the time), "Miami Vice" took you away to a place you'd never been to before. It was pure escapism in a beautiful, sunlit, Fellini wonderworld.

So as P. G. Wodehouse suggested, "ignore real life altogether." Make your own world and your own rules. Think about the inconsistencies in established fictional universes. Ever see the cops show up on "Buffy the Vampire Slayer"? Monsters lumber up and down the streets nightly destroying public property, and you never see a police car. How about a homelife for the various casts of the various cops and lawyers on the various "Law and Order" shows? Those people never even *mention* anything outside of their jobs. And since when do medical examiners carry guns and push uniformed cops around as they do on the various "CSI" variants?

Are these glitches, mistakes or plot holes? Nope. The creators of these shows purposely chose to ignore reality; it would get in the way of a good story and overcomplicate the world they were trying to establish.

I learned all this the hard way. Once upon a time I was constantly concerned about how much of reality to put in a story. Where exactly did you draw the line between fiction and non-fiction? Early in my writing career I was assigned to write *The 'Nam* for Marvel. I was taking over the title from a Viet Nam veteran, and was very reluctant to do so as I'd never even served in the military. But Larry Hama [accomplished writer/artist/editor of *The 'Nam*, *G.I. Joe*, *Savage Tales*, and numerous other action-oriented Marvel titles] convinced me to take the assignment because he knew I'd do the homework. And besides, the artist on the book, Wayne Van Sant, was a vet and would steer me straight. Wayne was more than helpful, and put me in touch with various vets who'd served "in country."

I'd plotted and gotten approval to do a story about a tribe of Montagnards who betray an American unit to the Viet Cong. I discussed this story with a vet on the phone and he became outraged. He swore to me that the 'yards were loyal to a fault and would never betray a GI. So, I stopped work on the story and moved on. Months later I was discussing this story with another vet who laughed and told me that the 'yards sold out to the VC all the time. So, who was right? I decided that these men had very different experiences, and that one man's truth was as true as the other. I wound up writing my story as I'd originally planned it.

That's when I began thinking of story first and reality second. I could give something the feeling of realism without making myself nuts. People were reading these comics to be entertained, *not* instructed. So long as I



didn't flagrantly violate the truth I could write what I wanted. Honesty was more important than accuracy. Impact took precedence over education. *The 'Nam* then became easier to write, and had more of a consistent feel to me as I moved into character-driven stories set in the Viet Nam conflict in place of vapid re-tellings of written history.

I created my *own* Viet Nam in my head and made it real.

On to a setting created from whole cloth, cooked up from scratch and built brick by brick.

DC needed a city for Nightwing to hang out in when he split from the Titans and Gotham. A place he could call his own. I wanted a town that was dark and noirish - but in a different way than Gotham with its broad, shadowed streets and cyclopean facades. Bludhaven would be no cosmopolis. It would be a blue collar, hard luck kind of place. A town whose best days were behind it. If it ever *had* any best days.

I based it on three towns in Pennsylvania that I knew well. Allentown (remember the Billy Joel song?) and Chester served for the working city that's down on its luck. But the look of Bludhaven owes much to a section of Philadelphia called Manayunk. Manayunk is a town that lies in the shadow of an expressway. Commuter and cross-country rail roars past it. There's even an old canal that runs along the western edge of town. It inspired me to create Bludhaven as a place that was bisected; drawn and quartered by flyovers, elevated highways and expressways. This would give the city a unique look, and also imply that this was a place most commonly seen from the window of a car doing seventy as folks blew past it, heading south from Gotham for warmer, prettier destinations.

Bludhaven had tons of derelict factories that all stood as gravemarkers for the failed mistakes of the past. The town began as a whaling port and, when that industry petered away, they became the asbestos producing capital of the USA. We all know how *that* ended. It was the kind of burg that always made the wrong choice. A town loaded with crossroads that never chose the right path for itself.

Adding to the character of the place was its choice of street names. North-South running avenues were named for whaling terms I dug out of a whaling glossary, of all things. East-West cross-streets were named for hardboiled mystery writers. So, you could have the

intersection of Baleen and Willeford. (For those at a loss: a baleen is a flat section of whale bone used for stays in corsets, and Charles Willeford is a crime fiction writer who has no equal.)

So the town has a physical character all its own. And it's reflected in its citizens. Down on their luck losers with a chip on their shoulder and an inferiority complex. Adding to this low rent feel is a police force that is the most corrupt in the world outside of Haiti.

A hopeless, pitiless, bleak town with a wasted past and dismal future.

Add Scott McDaniel on as artist and you have a living, breathing sinkhole of decay and abuse shown in vertigo-inducing multi-point perspective. This allowed Bludhaven to become as much a character in the book as Nightwing and Blockbuster and Dudley Soames.

The perfect environment for a young superhero looking to make his rep.

And it was all tucked neatly into the pre-existing richness of the DC Comics Universe, a place with established brand names and chain stores and mock celebrities.

Now, if you read my columns on characterization you know that I didn't nail all of this down hard and fast going in. I wrote a three-page essay describing the town so that my editor and art team had an understanding of it. But the place was allowed to evolve over several issues as Scott's vision of it became clear and vivid. We sort of rented before we bought; walking around the place and making decisions on the fly.

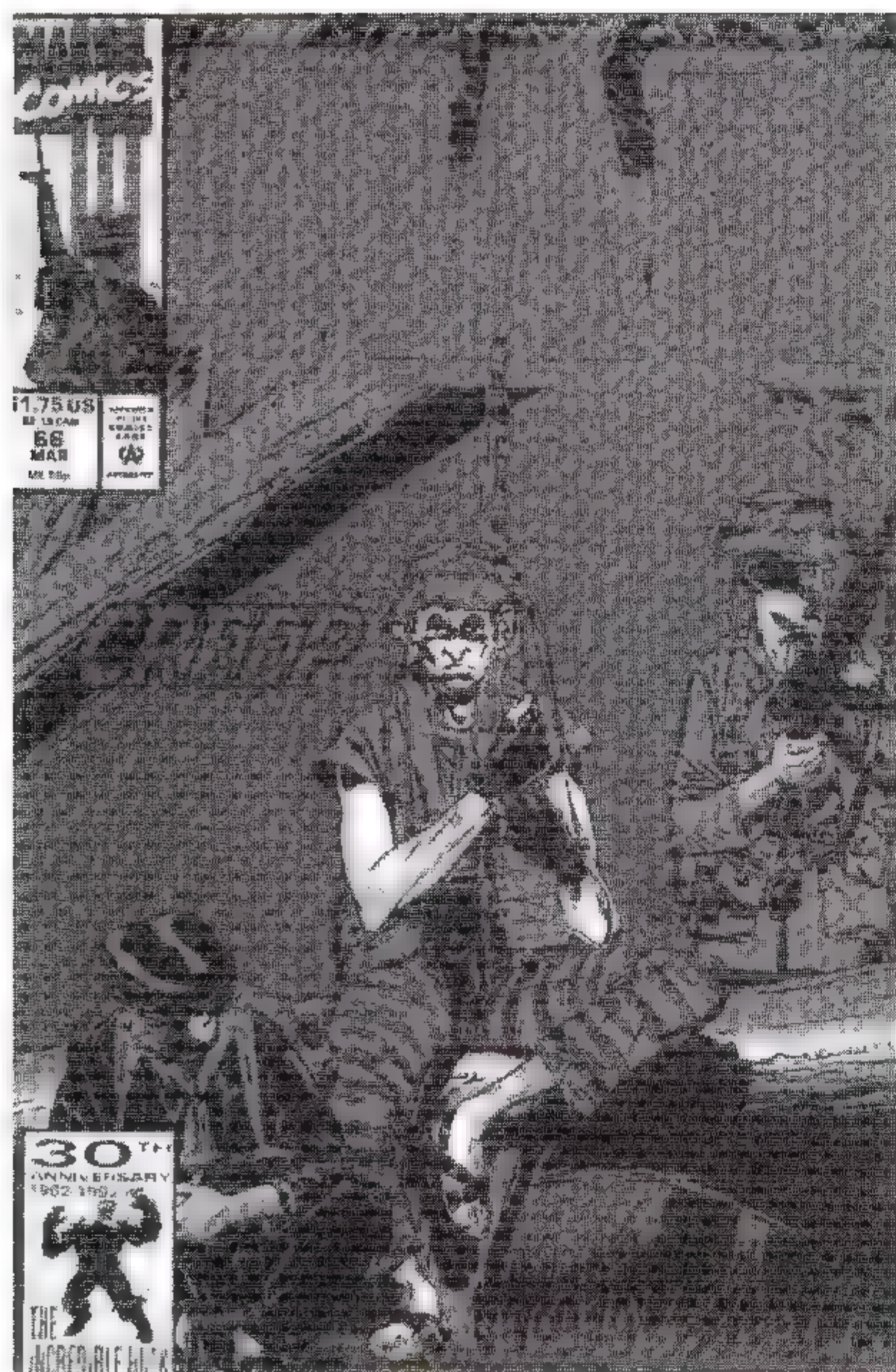
But in the larger picture, Bludhaven is just a pocket in the general Batman Universe. And while there's no good reason to re-invent the Batverse from the ground up, every writer who tackles it has to find his own way.

That brings us to the subject of improvising in an established continuity. It's one thing to read and love a character or series, but it's quite another to write and create within the boundaries of that story's world.

What a writer has to do is make peace with the imponderables he's inherited.

Example: why doesn't the Batmobile get stuck in traffic? This came up at a writers meeting, and the most elegant solution suggested was that Gotham is a city that has suffered a drop in population. It was built over time to house fifteen million folks. Now, because of crime and the sheer hellishness of the place, it's down to seven million. No traffic. Empty streets. Dark buildings.





Perhaps the finest example of Chuck's moving character studies from his Marvel *The 'Nam* work, graced with a cover by the brilliant Michael Golden.

Anyone who's ever been to a resort town in the off-season knows how that one works.

Still, I couldn't resist monkeying with even that solution. I put forward Batman's Subway Rocket, which would allow him to move about the subterranean guts of Gotham even in the daylight hours.

In taking on the world of the Dark Knight I faced my own imponderables. I was never comfortable with people leaping off mile-high buildings and swinging out over the streets on a length of cable. At the least they'd dislocate a shoulder or two. Like Daffy Duck in the old cartoon, it's a trick you could only do once. And while the vast majority of the comic book field is more than happy to ignore this bit of physics, I would cringe each time I had to write it. There was no avoiding it either. Batman was not going to take the stairs in his pursuit of criminals.

I looked into solutions to this and found something called a de-cel (for deceleration) cord. It works kind of like a bungee cord without the snap-back. It allows the user to leap from a high place and glide earthward in an ever-slowing drop, so that terminal velocity never enters the picture.

There were other details that I had to explain for myself before I felt at home in Gotham. What to do about all those filthy *bats* in the Batcave?

Revisiting the old (and practical) idea of multiple costumes for Batman and Robin to fit certain missions. Going up against an arsonist? Better have some Nomex undies.

What kind of defense mechanisms would the Batmobile have? He has to *park* it sometimes. And it's a hot looking ride.

How to hide the funding necessary to build the world's greatest crime-busting arsenal from the IRS. This is fresh on my mind because my old buddy Scott Beatty is hard at work on a *Batman Survival Guide* for Quark Publishing and has been asking for my opinion on some stuff. He's also interviewed dozens of experts in the various fields of risk-aversion that Batman must be versed in. What he learned about the Batpole from a professional firefighter is fascinating. This has opened my eyes to even more implausibilities. It makes me want to go back to Gotham with a fresh list of questions.

Okay, now that we've covered some examples of what can be fixed, finessed, or explained away, we have to concede those conceits that have to remain in place. There are those silly little bits of ridiculousness that don't bear scrutiny, but you have to let them slide.

I mean, no one with half a brain buys that *anyone* who's seen Clark Kent and Superman up close wouldn't tumble in a heartbeat that they're the same darned guy. And all the Kevlar body armor in the world won't help if the villain shoots you in the face. And how *does* the Invisible Woman see if her retinas are transparent? These and other nagging questions will be the subjects of late-night discussions among those who need a life. But as a writer, you just have to let them lie.

Oh, and a PS for any denizens of Manayunk reading this: your town is a very cool, very inviting place to visit, and nothing like Bludhaven in the least.



# Blue Line Pro

WWW.BLUELINEPRO.COM

COMIC BOOK  
ART BOARDS

EXCLUSIVE  
ART PAPERS

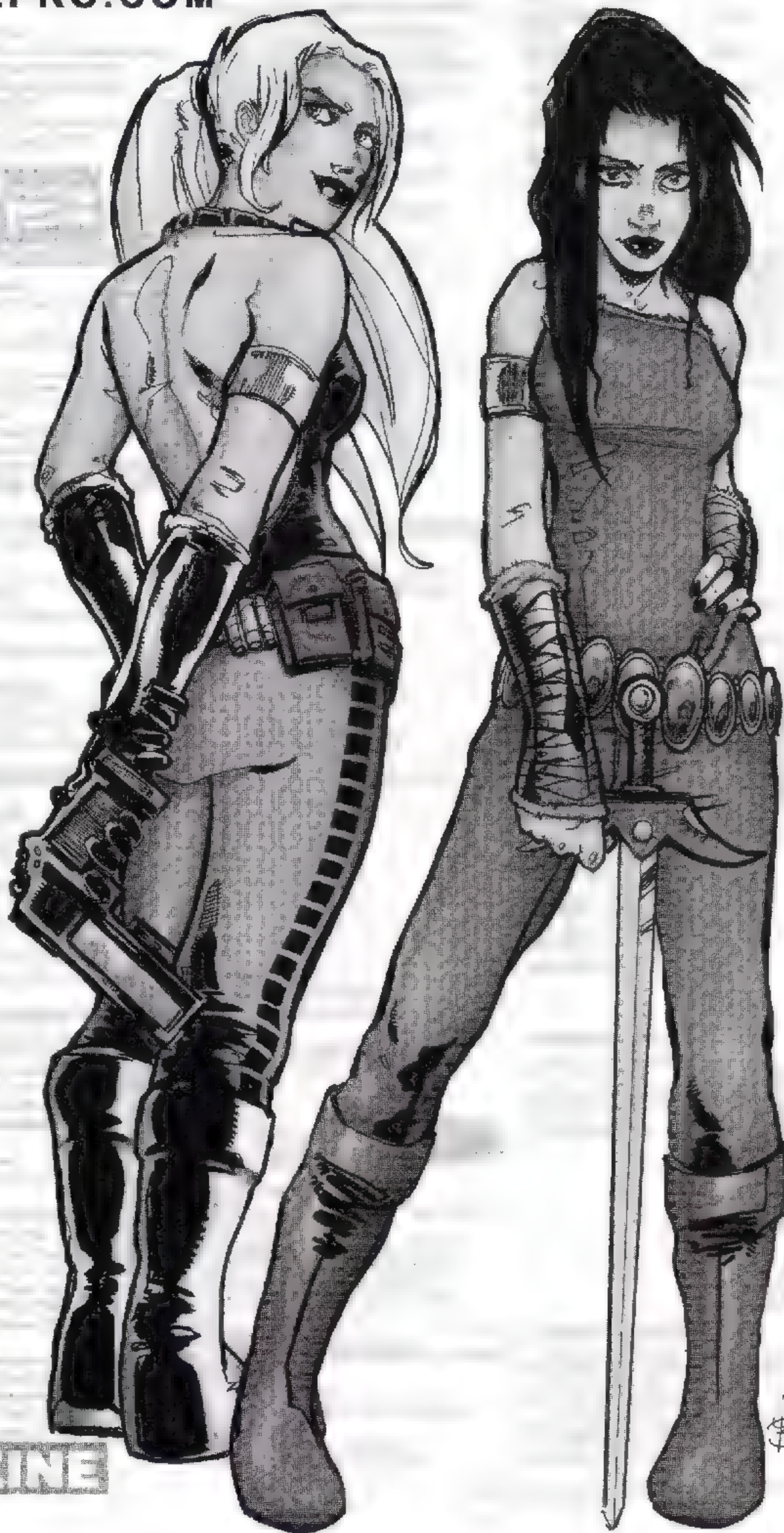
BLP COMICS

ART TOOLS  
& SUPPLIES

ART BOOKS

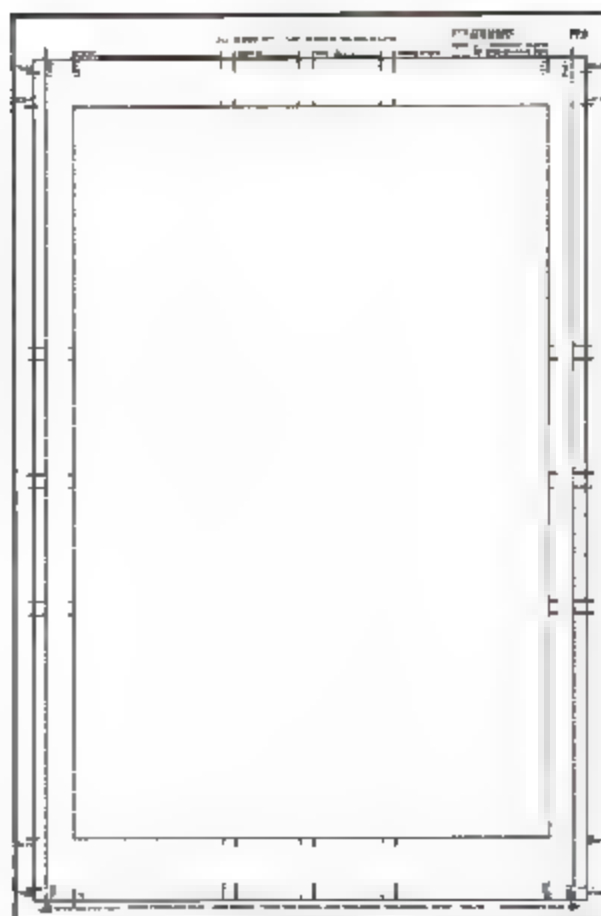
BLP FONTS

SKETCH MAGAZINE





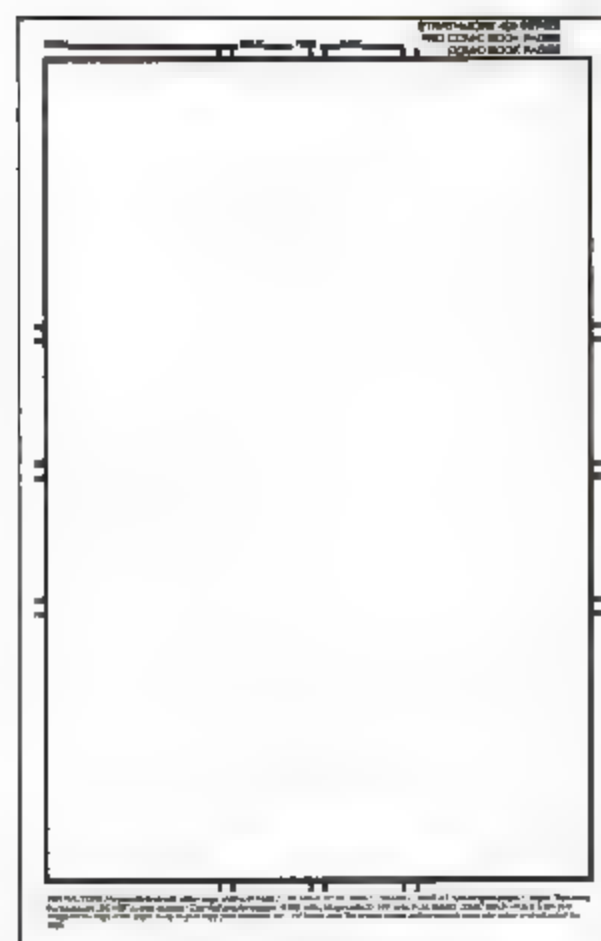
## COMIC BOOK ART BOARDS and CUSTOM PAPERS



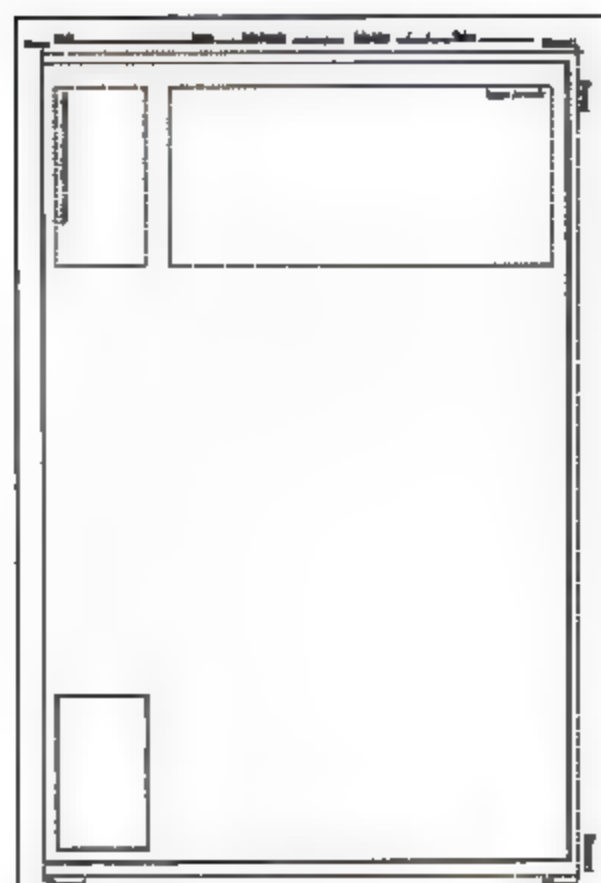
Full Trim Format Art Boards

## PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



Cover Sheets

## PREMIERE300(STRATHMORE)

## 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb. 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL1041 SRP \$17.00

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb. 100% acid free board. This Strathmore board works well with pencils, charcoal, and watercolor.

- ITEM# BL1042 SRP \$17.00

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

## PREMIERE400(STRATHMORE)

## 400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available, **Strathmore**. Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1043 SMOOTH 2-PLY SRP \$19.00

- ITEM# BL1045 SMOOTH 3-PLY SRP \$28.00

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1044 REGULAR 2-PLY SRP \$19.00

- ITEM# BL1046 REGULAR 3-PLY

SRP \$28.00

## PREMIERE500(STRATHMORE)

## 500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1047 SMOOTH 2-PLY SRP \$41.00

- ITEM# BL1049 SMOOTH 3-PLY SRP \$57.75

• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal, and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1048 REGULAR 2-PLY SRP \$41.00

- ITEM# BL1050 REGULAR 3-PLY SRP \$57.75

## PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1038 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

## PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush. Literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1001 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.

## COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

- ITEM# BL1003 SRP \$12.95

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/ bagged

## COMIC BOOK COVER SHEETS

These Comic Book Cover Sheets show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

- ITEM# BL1007 SRP \$9.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged

## OVER-SIZED COMICBOOK ART BOARDS

(Traditional Format Borders)

**Premiere 300 regular** (Strathmore)

Over Sized Comic Book Art Boards 12 per pack textured-surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series regular is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series. The regular textured surface offers the artist a chance for textured etchings and is ideal for pencils and charcoal as well as watercolor.

- ITEM# BL1057 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border

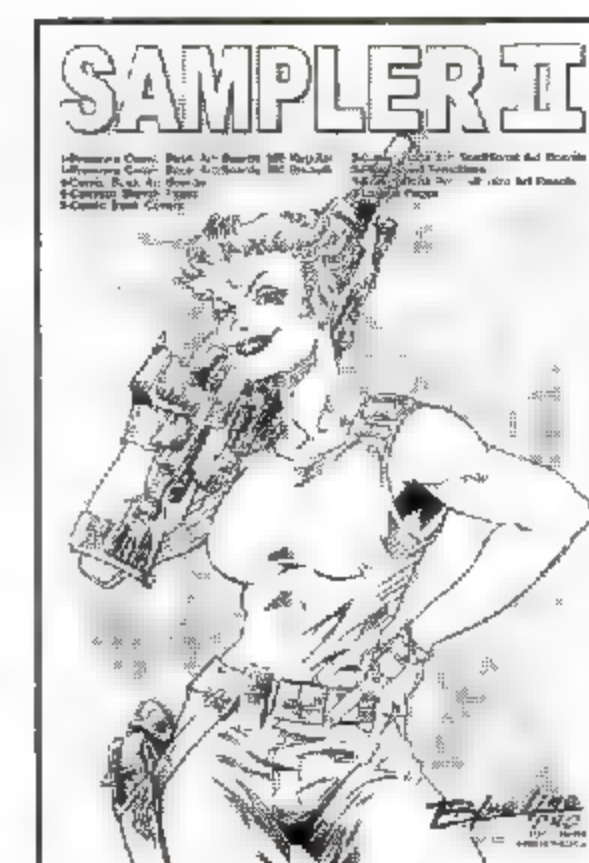
**Premiere 300 smooth** (Strathmore)

Over Sized Comic Book Art Boards 12 per pack smooth surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series Smooth is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series.

- ITEM# BL1058 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border



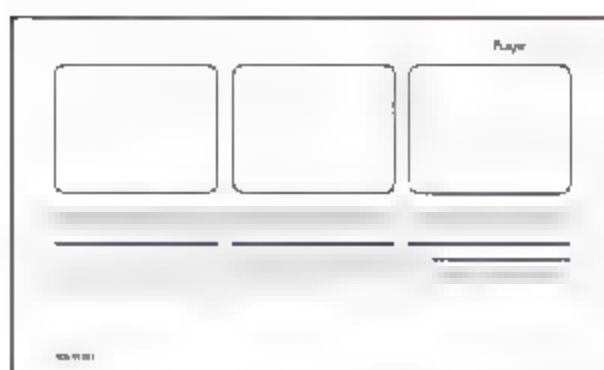
## BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products. Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 SRP \$13.95

25 pages of 8 different Blue Line products.





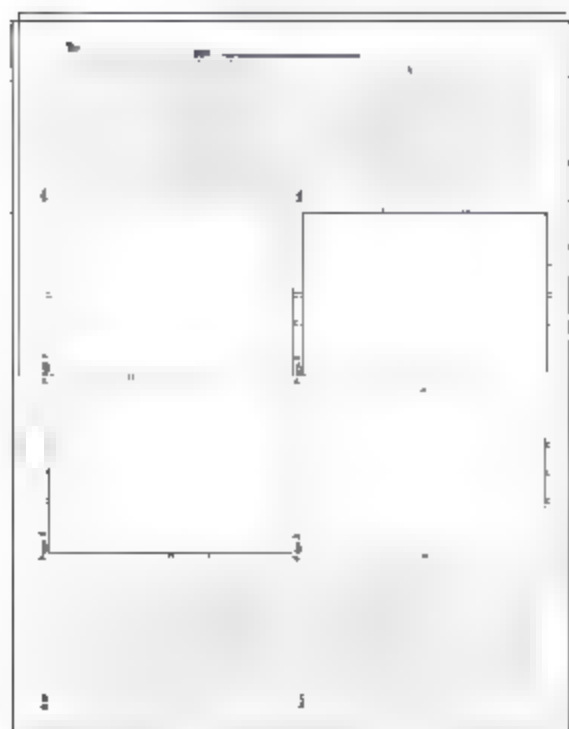
### STORYBOARD TEMPLATES

Animators and Storyboard artists! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and story telling.

**- ITEM# BL1018 SRP \$13.95**

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover



### LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue; of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

**- ITEM# BL1005 SRP \$8.95**

30 8 1/2" x 11" pages printed in non-photo blue; bagged.



### POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes.

50 pages 5" x 9 1/2" / padded / two-color cover

**- Item # BL1051**

**SRP \$5.95**

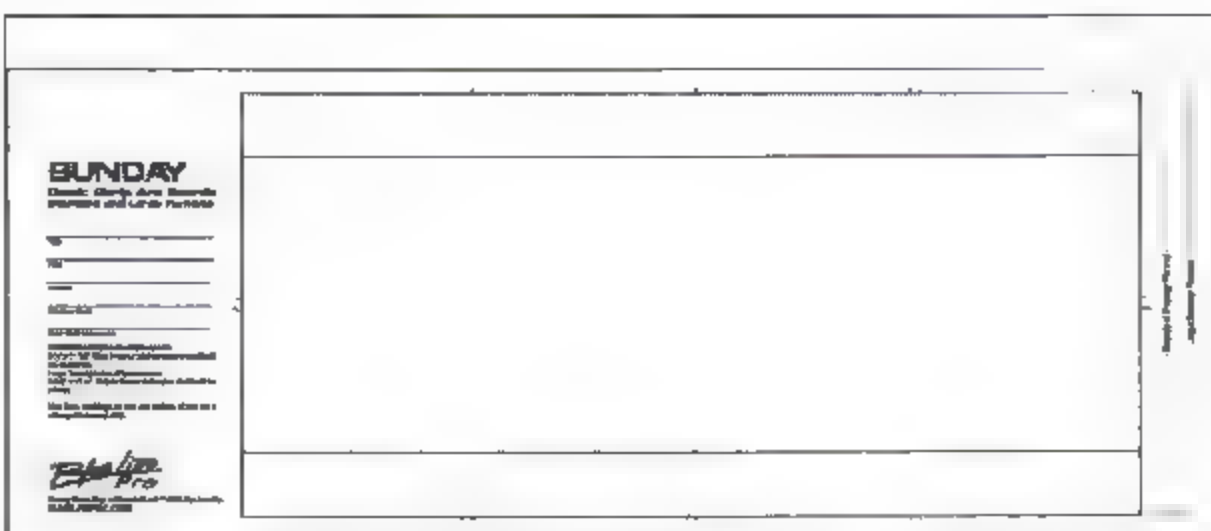


### COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

**BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips.**

**- ITEM # BL1052 SRP \$12.95**



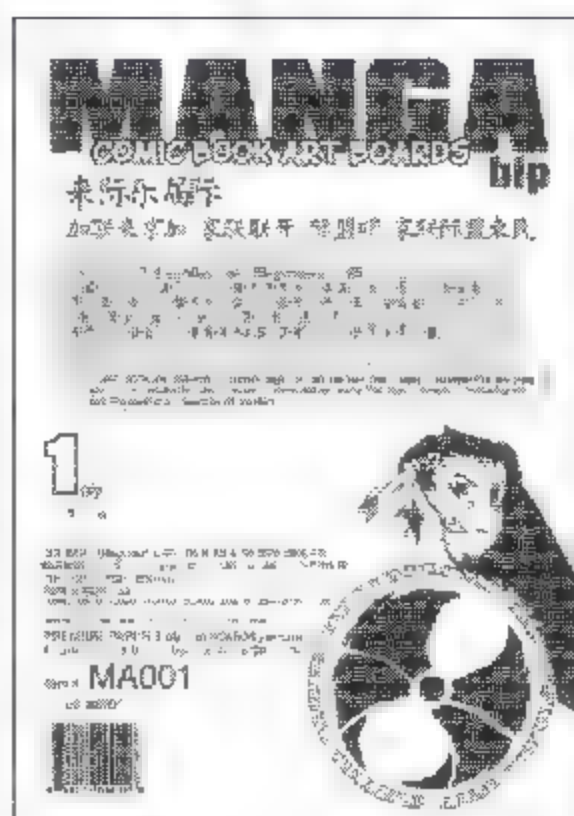
### CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc. or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

**- ITEM# BL1004 SRP \$8.95**

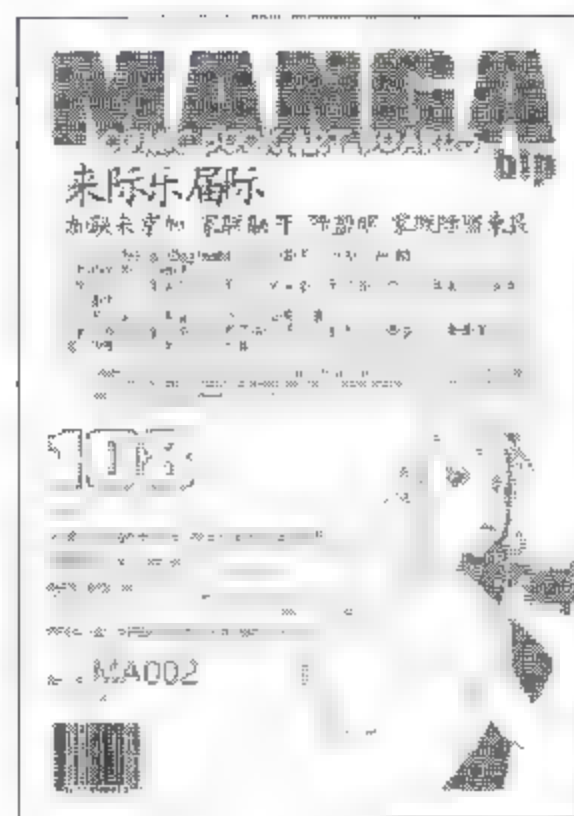
25 art pages printed in non-photo blue; bagged.

## MANGA COMIC BOOK ART BOARDS



**MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This is board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
**- Item #MA001 SRP \$6.95**

**MANGA COMIC BOOK ART BOARDS 1 PLY (Professional)** B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
**- Item #MA005 SRP \$8.95**



**MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner)** B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
**- Item #MA002 SRP \$7.95**

**MANGA COMIC BOOK ART BOARDS 108 lb. (Professional)** B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
**- Item #MA006 SRP \$9.95**

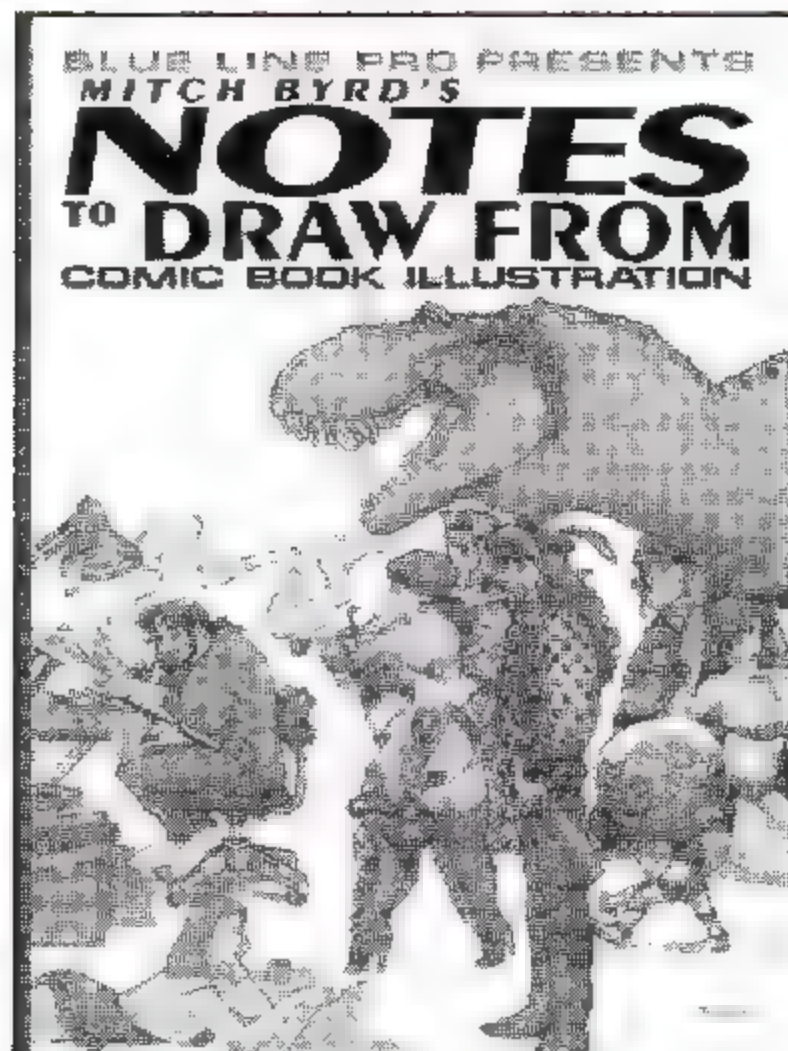


**MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets  
**- Item #MA003 SRP \$5.95**

**MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets  
**- Item #MA004 SRP \$7.95**



## BLUE LINE PRO'S "HOW TO" BOOK SERIES



### NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

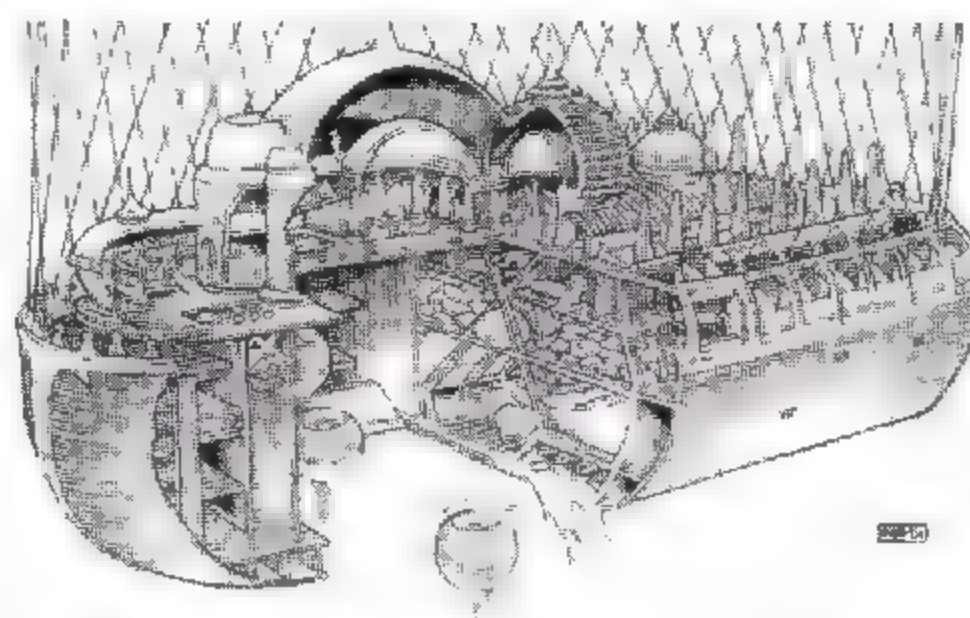
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color

SRP \$15.95

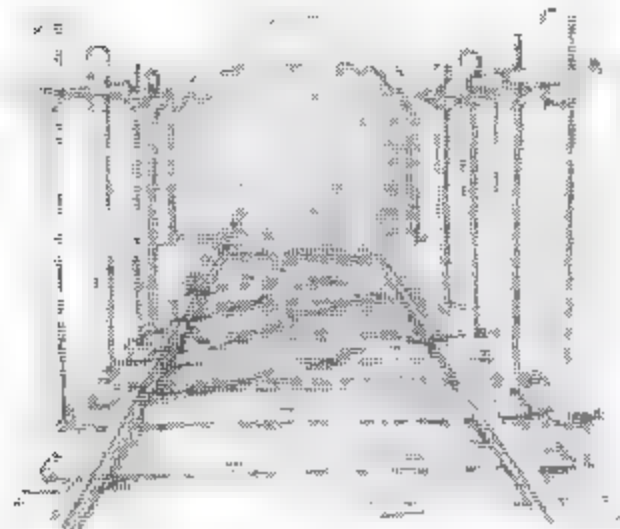
ITEM# BL3010



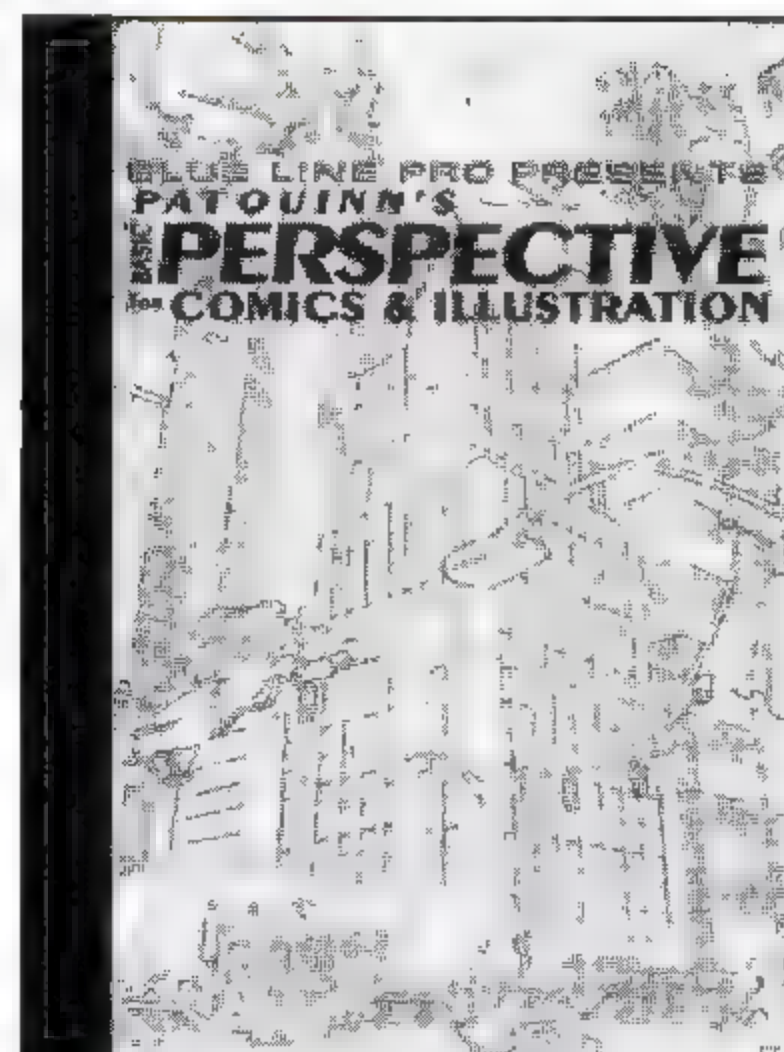
### Basic PERSPECTIVE FOR COMICS

By Pat Quinn

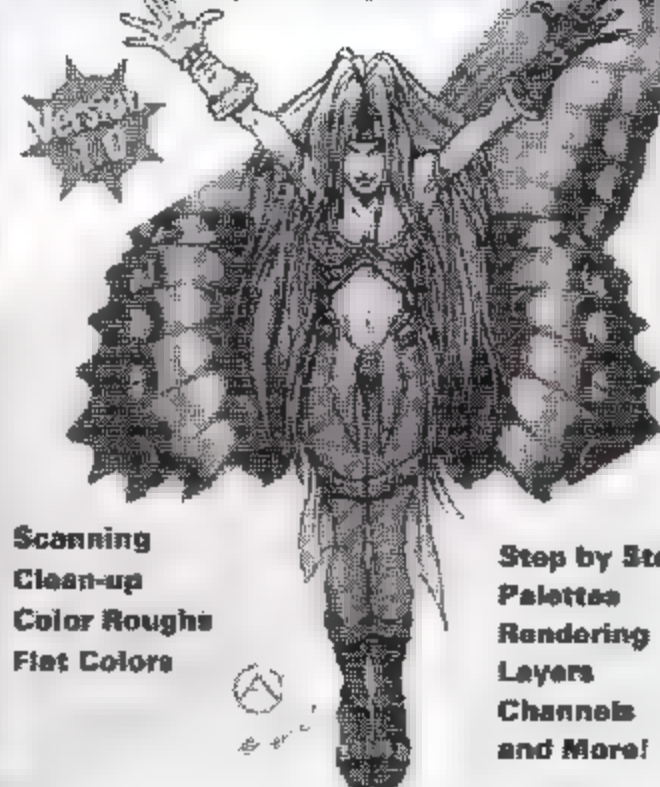
The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.



ITEM# BL3020 48 pg. full color / SRP \$12.95



### BLUE LINE PRO'S DIGITAL COLORS for COMICS



Scanning  
Clean-up  
Color Roughs  
Flat Colors

Step by Step  
Palettes  
Rendering  
Layers  
Channels  
and More!

### DIGITAL COLORS FOR COMICS

By Aaron Hubrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and Sketch columnist Aaron Hubrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg

SRP \$9.95

ITEM# BL3001

### DIGITAL COLORS FOR COMICS plus CD.

This special edition includes several extra features on one easy to use CD. Includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

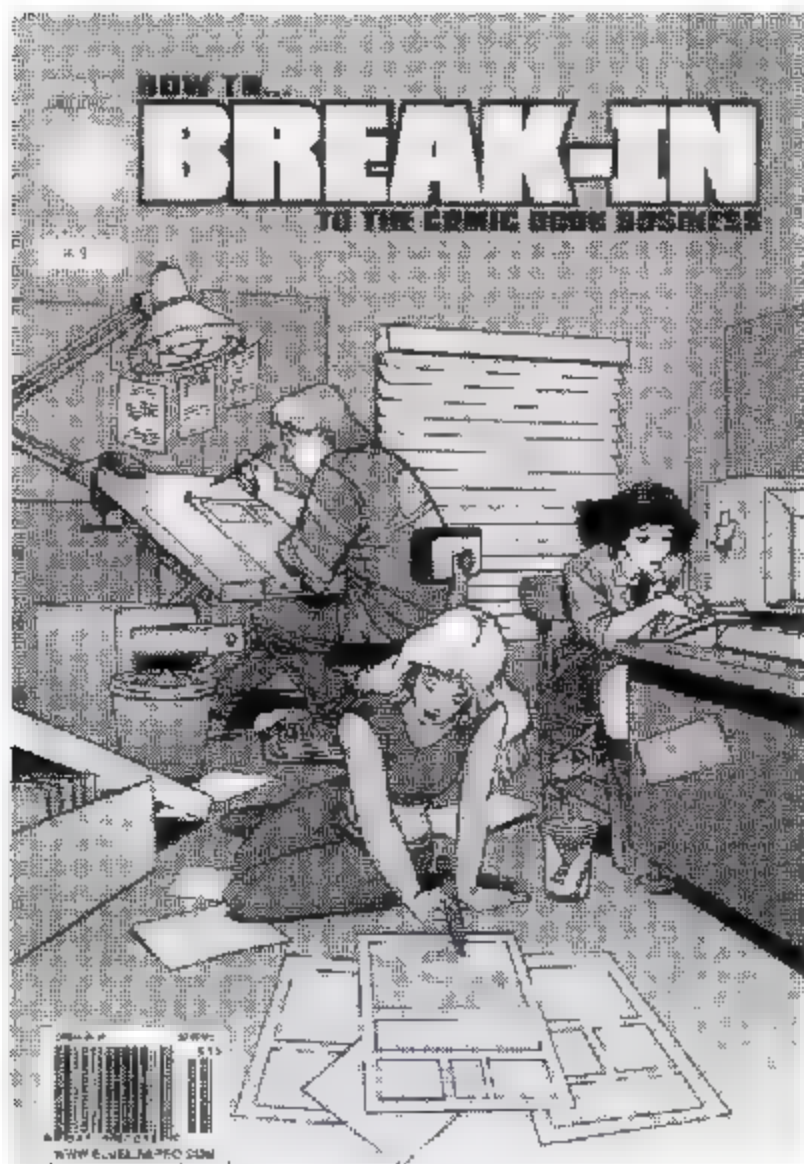
Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD



## HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

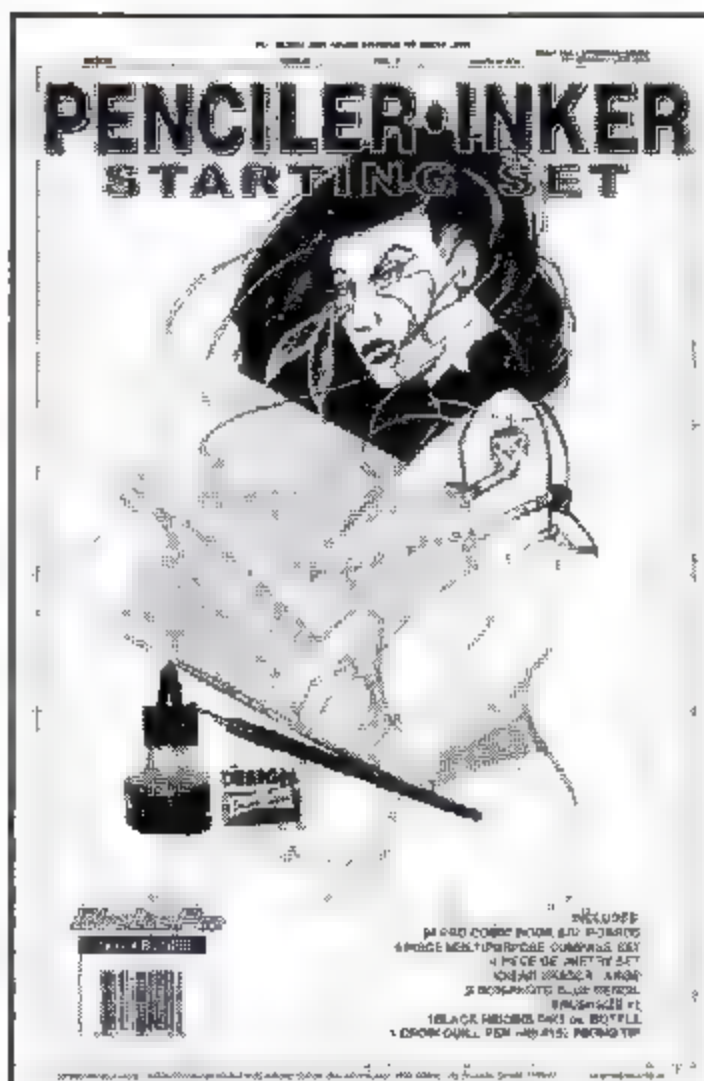


There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

### • HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

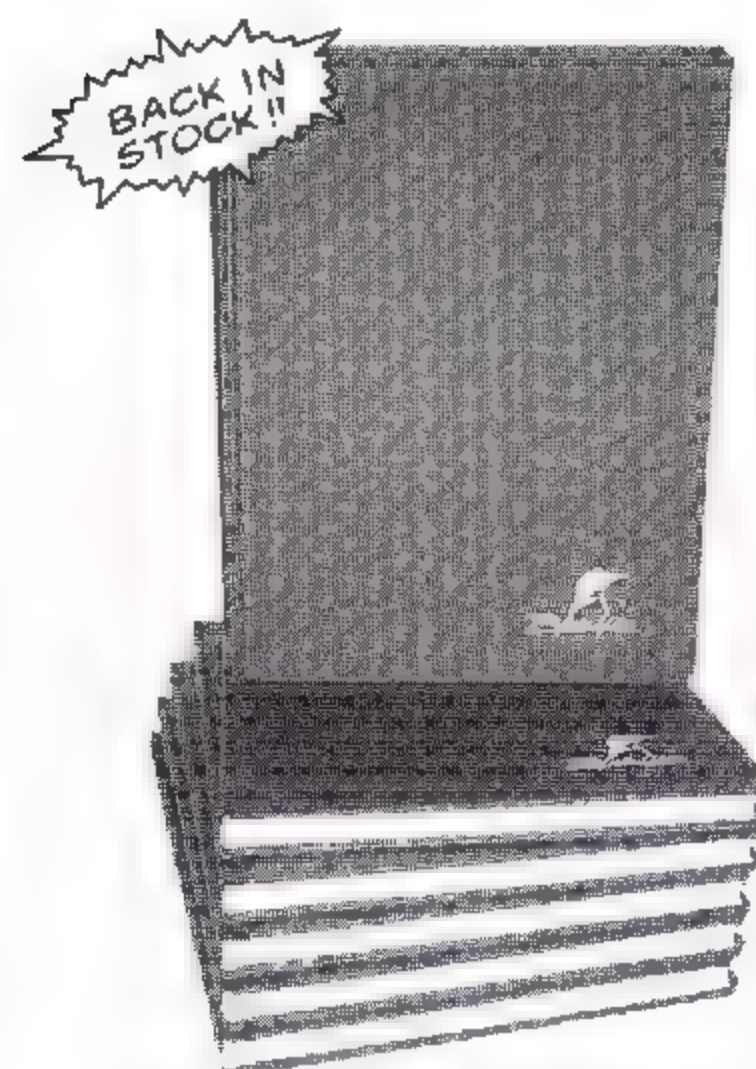
- #1 - TEM# BL3031 \$5.95
- #2 - TEM# BL3032 \$5.95
- #3 - TEM# BL3033 \$5.95
- #4 - TEM# BL3034 \$5.95
- #5 - TEM# BL3035 \$5.95
- #6 - TEM# BL3036 \$5.95

## PENCILER AND INKER STARTING SET



With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055  
SRP \$38.95



### SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

### SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book. SRP \$24.95

### SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book. SRP \$27.95

## CREATE YOUR OWN COMIC BOOK!



Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002  
SRP \$21.95  
Box Set. 37 art pages / 24 page b&w instructional comic book / full color die

## DR. MARTIN WATERCOLORS

• Radiant Concentrated Watercolors  
Dr. Martin's  
Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.  
All Sets and Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096.



## PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors  
Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096.





**INDIA INK**• **Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof

-AR-4415 Black Ink (Higgins) 1oz. \$3.00

-AR-EF44011 Black Magic Ink (Higgins) 1oz. \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other firm surfaces.

• **Pelikan Drawing Ink**

One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth

-AR-PE211662 Black India Ink (Pelikan) 1oz. \$4.75

-AR-PE21169 Black India Ink (Pelikan) 8oz. \$18.75

• **KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens

-AR-3084-FI Koh-I-Noor Ink \$3.95

• **FW WHITE OUT**

FW Acrylic Artist Water proof White Ink 1oz. Great for use with technical pens, brushes, and dip pens

-AR-FW-011 FW White Acrylic Artist Ink \$5.00

• **FW BLACK ACRYLIC INK**

FW Acrylic Artist Waterproof Black Ink 1oz. Great for use with technical pens, brushes, and dip pens

-AR-663018 FW Black Acrylic Artist Ink \$5.00

**SPEEDBALL ACRYLIC INKS**• **SPEEDBALL BLACK INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars

-AR-938718 Black \$2.25

• **SPEEDBALL WHITE INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic 12 ml jars

-AR-937045 White \$2.25

**BRUSHES****WINSOR/NEWTON SERIES 7**• **Winsor/Newton Series 7**

Made with Kolinsky sable with traditional black handle. Great brush

-AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95

-AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95

-AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75

**Round Brushes**

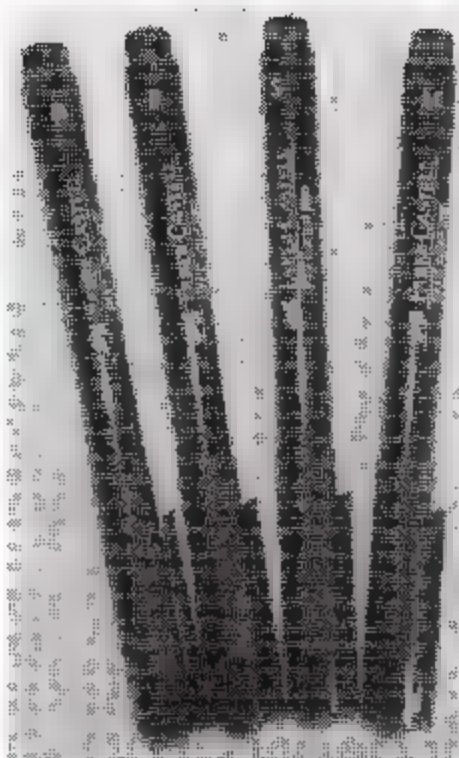
Made with natural Sable with excellent edges and points for precise strokes

-AR-NB-38-0 Round Brush Size #0 \$3.00

-AR-NB-38-1 Round Brush Size #1 \$3.25

-AR-NB-38-2 Round Brush Size #2 \$3.95

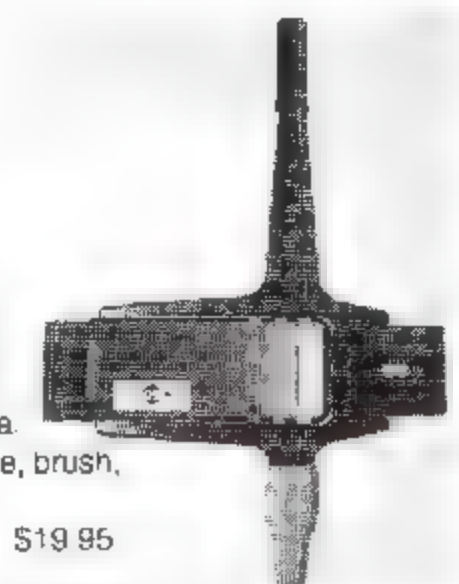
-AR-056009016 Round Brush Size #3 \$3.95

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs S, F, M, and brush

-AR-FC167100

SRP \$9.00

**Multi-use ClipCompass**

Draws circles accurately up to 9" dia.

Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc

AR-CC5455A

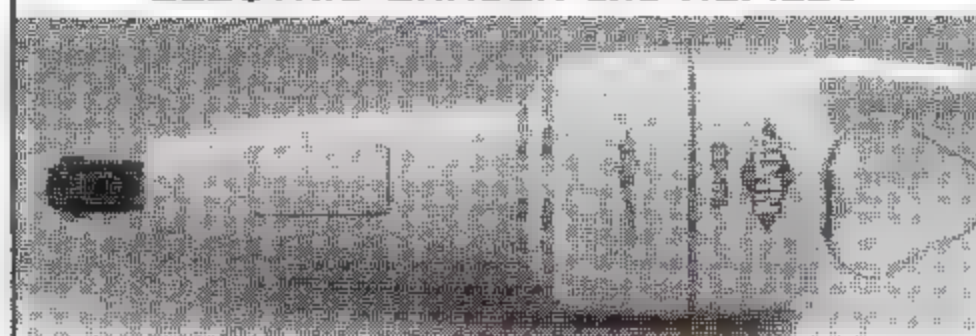
\$19.95

**Extension Bar for ClipCompass 7 1/2"**

Permits drawing circles up to 24" diameter and a second bar larger circles.

AR-CCB1

\$11.75

**ELECTRIC ERASER and REFILLS**• **KOH-I-NOOR ELECTRIC ERASER**

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser

-AR-2800E All purpose Electric System

SRP \$73.95

• **CORDLESS/RECHARGEABLE ERASER**

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation—cordless or AC. Long lasting rechargeable battery break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser

-AR-2850C Cordless Rechargeable SRP \$96.95

• **KOH-I-NOOR ERASER REFILLS**

-AR-ER285 Yellow, Imbedded, ink. 10/box SRP \$6.95

-AR-ER287 Soft Vinyl, pencil, 10/box SRP \$5.95

• **ALVIN ELECTRIC ERASER**

Durable, high-quality U.S.-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy-duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to a low cool operation even under heaviest workloads

-AR-EE1754 With slip chuck SRP \$85.00

**PENCILS & QUILL PENS**• **Non-Photo Blue Pencil**

Makes marks not appear when artwork is reproduced. Very useful

-AR-761-5 Non-photo Blue Pencil \$6.00

• **Quill Inking Pen**

Quill Pens offers super-fine flexible point

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95

**ERASERS**• **Kneaded Eraser**

Gray soft bendable eraser used for pencil and charcoal

-AR-1224 Kneaded Rubber Eraser Large \$1.15

• **Magic-Rub Eraser**

Eraser especially developed for sensitive surfaces, will not mark of smudge

-AR-1954FC-1 Magic-Rub Eraser \$ .95

• **Eraser Pencils**

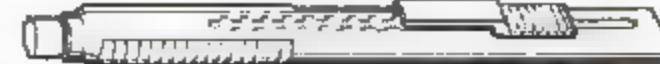
Peel off wrap ideal for detail erasing

-AR-400 Eraser Pencils \$1.15

• **Erasing Shield**

Metal shield with different sizes and shapes

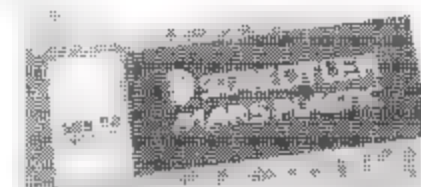
-AR-FT-5370 Erasing Shield \$1.10

• **Pentel Clic**

Pen style holder, retract as needed

-AR-ZE-21C Pentel Clic Eraser/Holder \$1.95

-AR-ZER-2 Pentel Refill Erasers \$1.75

• **Mars Plastic Eraser**

-AR-STD526-50

\$1.00

**PENCIL SHARPENER**

Canister Sharpener offers metal blades with high impact plastic container

-AR-MR906 Canister Sharpener \$3.95

• **ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

• **Penstix Set**

Includes all 3 Pentrix Sizes

-AR-4033 3mm, 7mm, 5mm \$4.45

• **Penstix Drawing/Sketching Markers**

Offers maximum India drawing ink like density. Black waterproof permanent ink

-AR-3013-EEF 0.3mm ExEx Fine \$1.55

-AR-3015-EF 0.5mm Ex Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

• **Pentrix Drawing/Sketching Marker Set**

Set of all 3 sizes

-AR-3033 Set of 3 3, 5, 7mm \$4.45

• **SAKURA PIGMA BRUSH**

Archival performance with flexible brush style nib. Very fine lines or broad strokes.

Water/chem proof + fade resistant

-AR-XSKD-BR-49 Black \$3.00

• **Sakura Pigma Micron**

Available in six point sizes

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm, black \$2.95

-AR-XSK01-49 25mm, black \$2.95

-AR-XSK02-49 30mm, black \$2.95

-AR-XSK03-49 35mm, black \$2.95

-AR-XSK05-49 45mm, black \$2.95

-AR-XSK08-49 50mm, black \$2.95

-AR-30061 3-pk .25 .35, .45 \$8.00

-AR-30062 All sizes, black \$16.00

**ALVIN DRAWING PEN/ MARKERS**• **Tech-Liner Super Point Drawing Pen/Markers**

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

**Tech-Liner Super Point Drawing Pen/Markers Sets**

-AR-TLP5 set of 5 All above \$9.50

-AR-TLP3 set of 3 (1.3, 5mm) \$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points (Tech Pens)

-AR-3165-06/0 Size 6x0 (.13mm) \$27.00

-AR-3165-04/0 Size 4x0 (.18mm) \$27.00

-AR-3165-03/0 T Size 3x0 (.25mm) \$22.00

-AR-3165-02/0 Size 2x0 (.3mm) \$22.00

-AR-3165-01/0 Size #0 .35mm, \$22.00

-AR-3165-01 Size #1 (.5mm) \$22.00

-AR-3165-02 Size #2 (.8mm) \$22.00

-AR-3165-03 Size #3 (.8mm) \$22.00

-AR-3165-04 Size #4 (1mm) \$22.00

-AR-3165-06 Size #6 (1.4mm) \$22.00

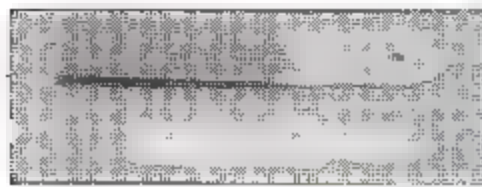
-AR-3165-07 Size #7 (2mm) \$22.00



**MECHANICAL PENCIL**

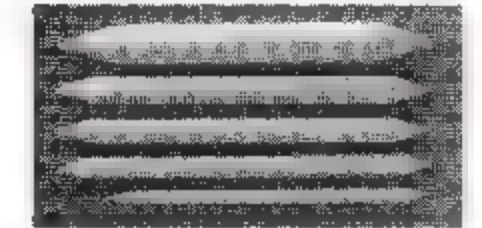
Mechanical Pencil is precision made w/button lead release and light aluminum barrel

- Mechanical Pencil 2mm.
  - AR-BP10C \$6.95
- 12-Pencil Leads- 2mm. HB
  - AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm. 2H
  - AR-BP2375-2H \$10.50
- 12-Pencil Leads- 2mm. 2B
  - AR-SA02263-2B \$10.50
- 12-Non-Photo Blue Leads-2mm.
  - AR-BP2376-NPB \$10.50

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand

- AR-3435-1 Sandpaper Pointer \$9.95

**Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to repoint.

- AR-T811-1 4" x 5/8" \$5.00
- AR-T812-1 5/16" x 5" \$7.50
- AR-T813-1 13/32" x 6" \$1.00
- AR-T814-1 15/32" x 6" \$1.25
- AR-T817-1 5/8" x 8" \$1.50

**SHARPIE MARKERS**

Permanent markers with high intensity ink. Quick drying

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

**WORKABLE FIXATIF (Krylon)**

Provides lasting protection. Prevents smudging, dusting and wrinkling

- AR-KR1306 \$8.95

**METALLIC PENS**

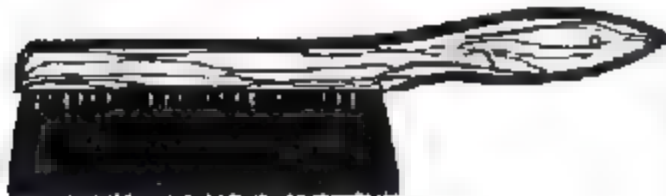
Offers high quality metallic ink. Great for autographs

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

**CHINA MARKING PENCILS**

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75

**DRAFTSMAN BRUSH**

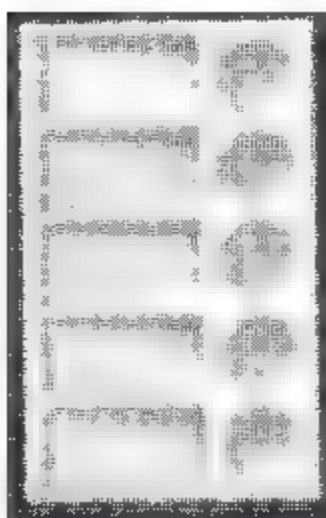
Removes shavings from paper. Cleaning without fear of smudging.

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

**XACTO KNIFE**

Rubberized barrel. Rear release mechanism with safety cap

- Xacto Knife
- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB \$6.50

**Palette Tray**

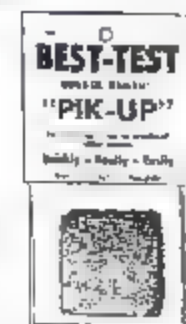
7" by 5" plastic tray works excellent for holding inks.

- AR-CW161 SRP \$1.95

**RUBBER CEMENT**

Contact adhesive for paste-up and other graphic art uses

- Rubber Cement 4oz.
  - AR-BT138 \$3.50
- Rubber Cement Quart
  - AR-BT102 \$13.25
- Rubber Cement Thinner Pint
  - AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
  - AR-BT700 \$1.50

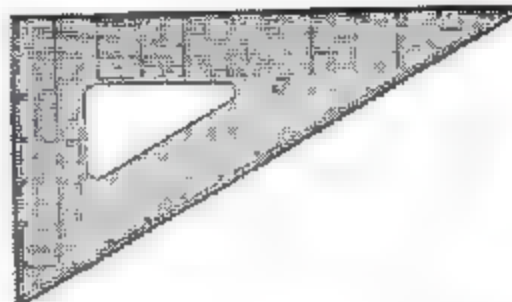
**T-SQUARES**

• Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head

- AR-FR63-112 Alum. 12" \$10.95
- AR-FR63-118 Alum. 18" \$12.95
- AR-FR63-124 Alum. 24" \$13.95

**TRIANGLES**

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers

- 30" x 60" W/ Inking Edge
  - AR-1204-60 Triangle 30"x60" 4 inch \$3.50
  - AR-1206-60 Triangle 30"x60" 6 inch \$4.50
  - AR-1208-60 Triangle 30"x60" 8 inch \$5.50
  - AR-1210-60 Triangle 30"x60" 10 inch \$6.50
  - AR-1212-60 Triangle 30"x60" 12 inch \$8.50
  - AR-1214-60 Triangle 30"x60" 14 inch \$10.50

• 45" X 90" W/ Inking Edge

- AR-1204-45 Triangle 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle 45"x90" 12 inch \$13.50

**COMPASS SET**

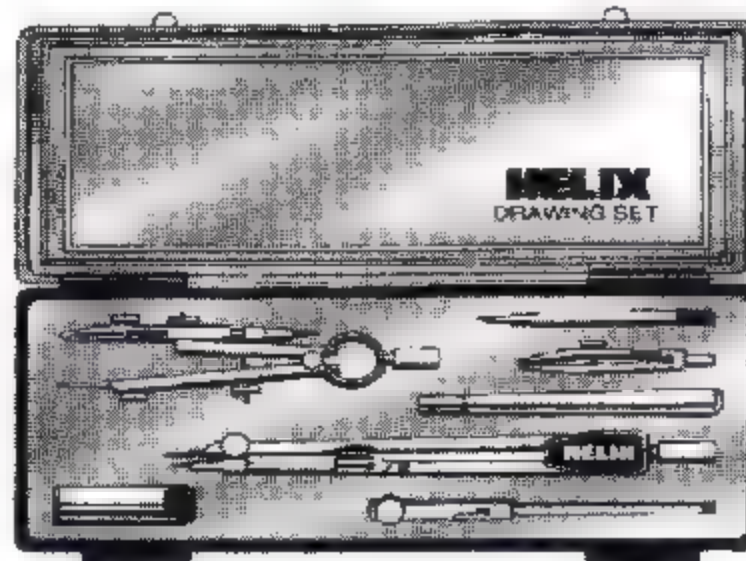
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set
  - AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
  - AR-723405 \$7.95
- Basic Geometry Set
  - 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
  - AR-FL03 \$5.95

**Compass Set**

6-piece drawing set contains. Small side screw compass. 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer

- ARHLX01330-01330 Set \$16.95

**RULERS**

• Stainless Steel Rulers offering flexible steel with non-skid cork backing

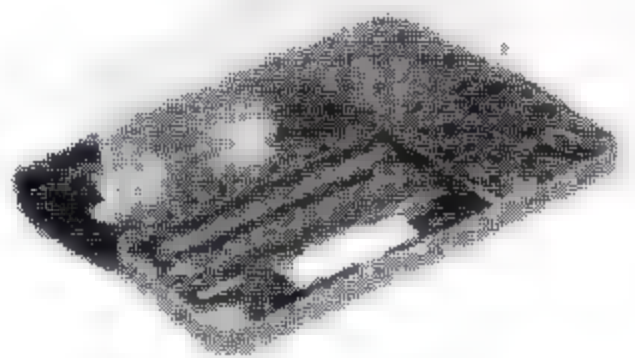
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings.
  - AR-C36 Ruler 12" (plastic ruler) \$1.25
  - AR-18 Ruler 6" (plastic ruler) \$0.50



- AR-FL419WH Pocket Portfolio 14x20 \$10.50

**STORAGE BOXES**

- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 3/4"
- AR-6880AB \$12.95

**CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES**

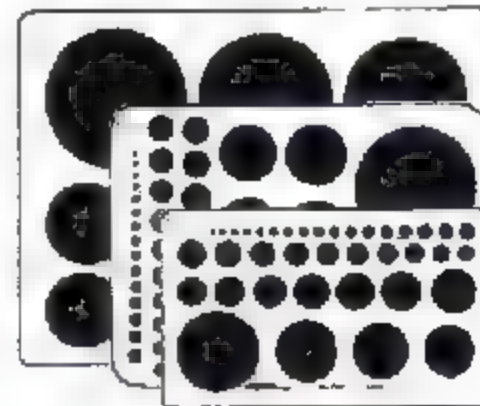
• Circle Templates  
Metric and standard. Risers for smear-free drawing. (Great for Inkers)

- Large Circles
  - AR-13001 \$7.95
- Extra Large Circles
  - AR-13011 \$8.50



• French Curves (Inking Edge)

- AR-9000 Set \$6.95
- Ellipse Temps.
  - AR-PK12691 \$12.00

**Circle Templates Set of 3**

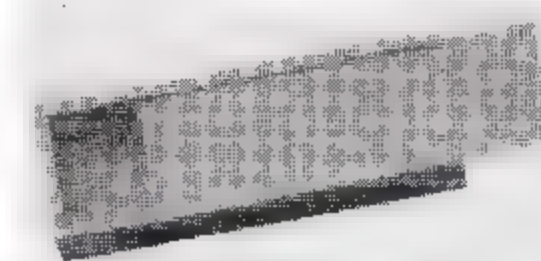
This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
  - AR-PK12691 \$12.00

**Brush Box**

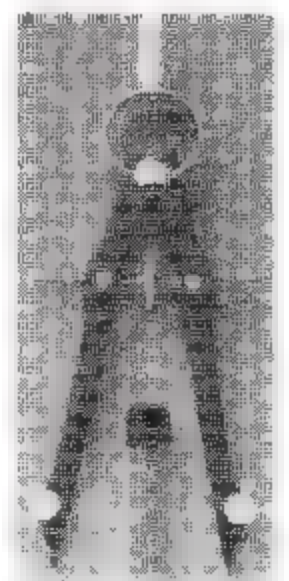
This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens

- AR-YK23000 SRP \$7.95

**Tracing Paper**

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil, markers and inks.

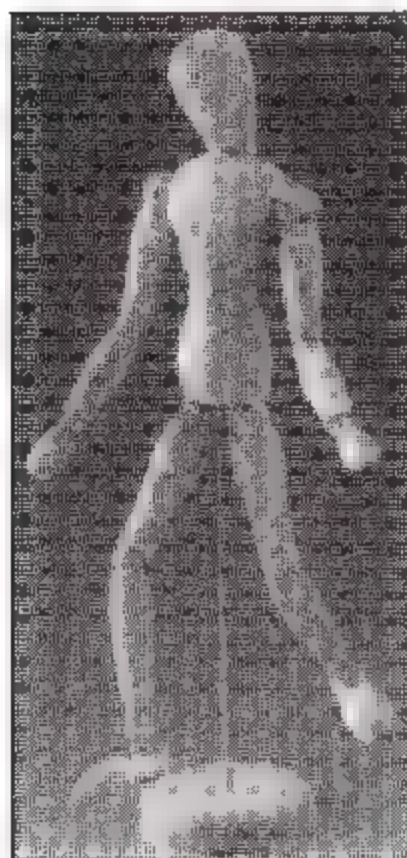
- AR-HUN-243-123 (9"x12")
  - 50 Sheets \$4.95
- AR-HUN-243-131 (11"x14")
  - 50 Sheets \$6.95
- AR-HUN-243-143 (14"x17")
  - 50 Sheets \$9.95
- AR-HUN0243-163 (19"x24")
  - 50 Sheets \$17.95

**5" Bow Compass & Divider**

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider

- AR-494 5" Bow Compass \$4.95





### Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male  
SRP \$7.95

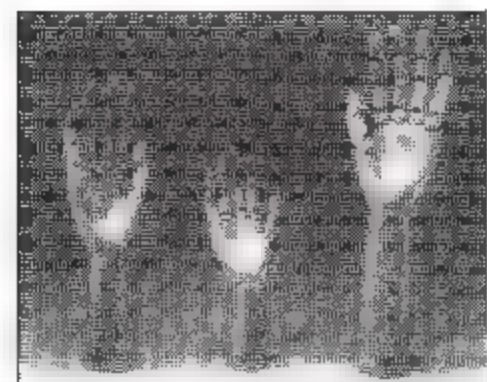
- AR-CLY9020 12" Male  
SRP \$19.95

- AR-CLY9019 12" Female  
SRP \$19.95

- AR-CLY9042 20" Male  
SRP \$29.95

• **12" Unisex Wooden Mannequin**  
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.

- AR-CW201 12" Model  
SRP \$9.95



### • Hand Mannequins

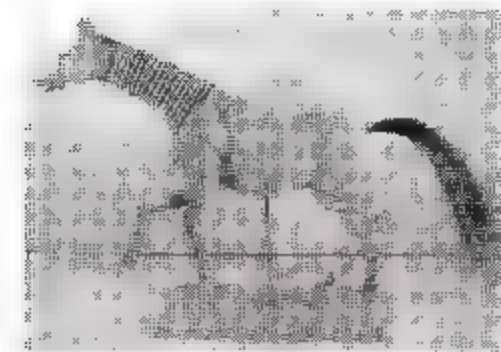
Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand  
SRP \$49.95

- AR-AA3212L Male Left Hand  
SRP \$39.95

- AR-HM4 12" Female Hand  
SRP \$46.95

- AR-HM5 9" Child Hand  
SRP \$42.95



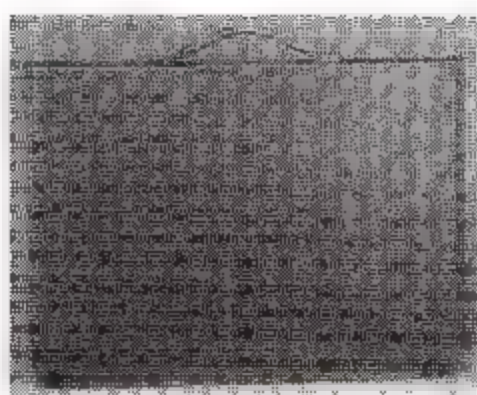
### • 12" Horse Wooden Mannequin

- AR033090410  
SRP \$99.00



### • 12" Lizard Wooden Mannequin

- AR056090440  
SRP \$17.99



### • PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14"

SRP \$68.95

- AR-S1-2241 24" x 18"

SRP \$110.50

Refill Pages for Presentation Case

- AR-ZX17 17" x 14" 10 pack  
SRP \$23.95

- AR-ZX24 24" x 18" 10 pack  
SRP \$45.95

### • LIGHTWEIGHT SKETCH BOARDS

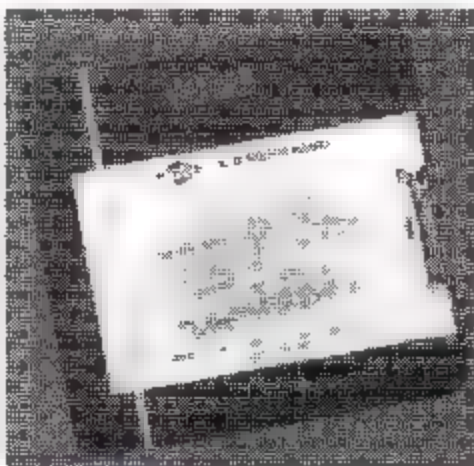
Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" x 19 1/2"

SRP \$9.95

- AR-SB2326 23 1/2" x 26"

SRP \$12.95



### • TYRANNOSAURUS REX

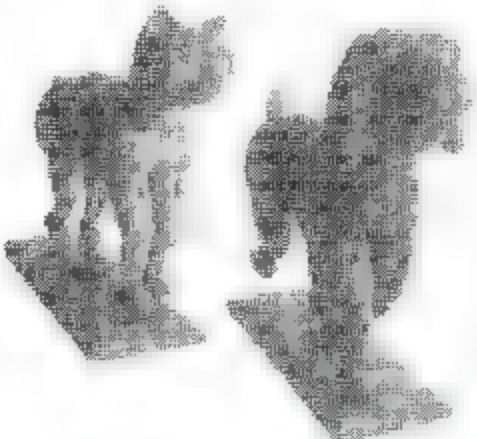
MANIKIN 30" high

AR-AA12902 \$169.95

### • BRONTOSAURUS MANIKIN

28" length

AR-AA12901 \$129.95



### MANIKINS

• CAT MANIKIN 7" length

AR-AA12300 \$12.95

• DOG MANIKIN 6 1/2" length

AR-AA12400 \$12.95



### • GIRAFFE MANIKIN 20" high

AR-TOE12531 \$139.95

### • ELEPHANT MANIKIN 16" length

AR-AA12801 \$159.95



### • DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe.

- AR-IA1212 Artfolio Book 11 x 17 w. 24 shits SRP \$15.95

(Holds Blue Line Comic Book Art Boards)

- AR-IA 1214 Artfolio book 14 x 17 w. 24 shits SRP \$25.95

(Holds most oversized art boards)

- AR-IA 128 Artfolio book 8 1/2 x 11 w. 24 shits SRP \$7.50



### Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

#### MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 x 18 1/2) 4 MIL (Standard C.B. Board)

• MYLAR SLEEVE (12 1/2 x 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

• 10 Pack -

AR-EG1218R-10 \$24.20

• 50 Pack -

AR-EG1218R-50 \$96.50

• 10 Sets - MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

#### STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL. (fits 12 1/2 x 18 1/2) (Standard C.B. Board)

• BACKING

AR-EG1218HB-1 \$1.00

• 10 Pack

AR-EG1218HB-10 \$8.00

• 50 Pack

AR-EG1218HB-50 \$32.00

#### MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

• MYLAR SLEEVE (18 1/2 x 24 1/2) 4 MIL (Double page C.B. Board spread)

• MYLAR SLEEVE

AR-EG1824R-1 \$6.00

• 10 pack

AR-EG1824R-10 \$48.00

• 50 pack MYLAR

AR-EG1824R-50 \$192.00

• 10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL.

AR-EG1824S-10 \$64.60

#### STANDARD Backing Board (Double page C.B. Board spread)

• BACKING BOARD FOR

AR-EG1824HB-1 \$1.70

• 10 pack

AR-EG1824HB-10 \$13.60

• 50 pack

AR-EG1824HB-50 \$54.50

Go to [www.bluelinepro.com](http://www.bluelinepro.com) for more sizes, information and pricing

### COMIC BOOK ORIGINAL ART SLEEVES

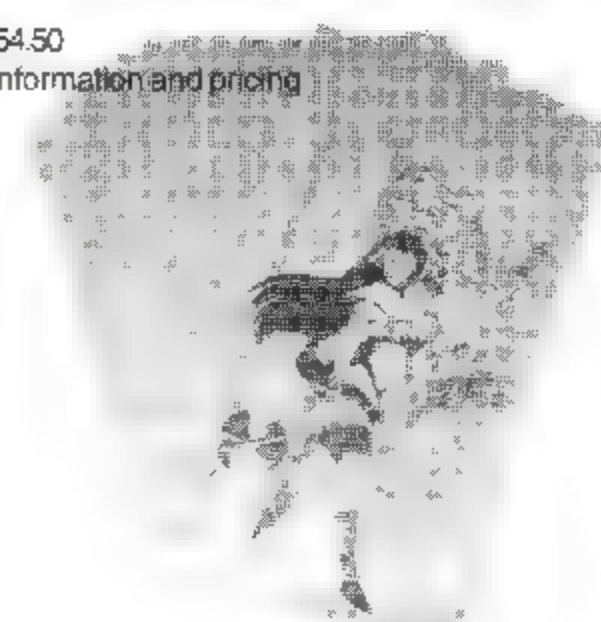
Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil.)

- AR-BAG 1119-25 25 Bags \$7.50

- AR-BAG 1119-100 100 Bag \$25.00





## COPIC MARKERS, AIR MARKERS, TONES, REFILLS

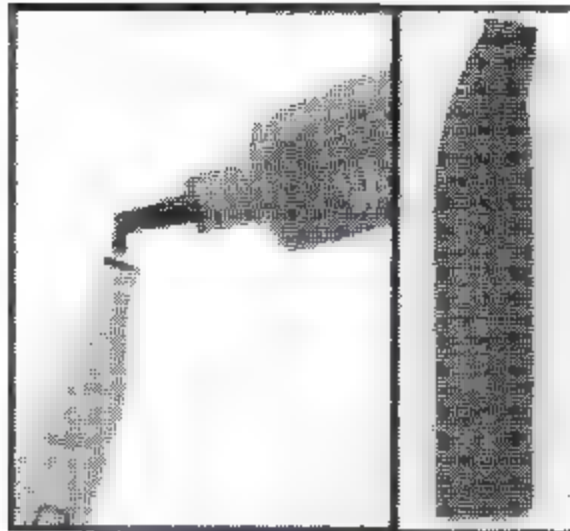
COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

### • SINGLE BASIC MARKERS \$4.95 each

All Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

### • COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 36 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.95



### • COPIC Various Ink (Refills) \$5.95

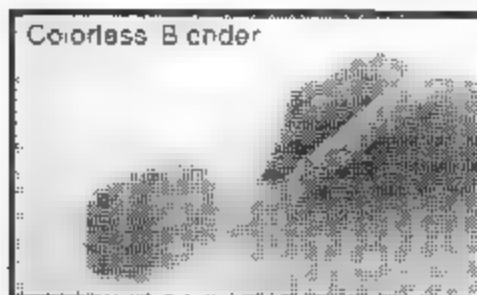
200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color at your own.

All Single Colors Available on line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$4.95
AR-COP220 Var Colorless Blender 200c	\$9.75
AR-COP230 Var Ink Empty Bottle	\$2.65

### • REFILL BOOSTER PACK

AR-COP BOOSTER 1 cap w/needles \$1.95



### • Replacable Marker Nibs

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Semi Broad	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP390 Sketch Nib Med	\$4.95



### • 400 Copic Tweezer \$4.95

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20

### • SINGLE SKETCH MARKERS \$4.95

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/caligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

### • Single COPIC SKETCH Markers \$4.95

All Single Colors Available on line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

AR-COP450 Colorless Blender	\$4.20
AR-COP45100 Black	\$4.20
AR-COP45110 Special Black	\$4.20
AR-COP452 Sketch 12 Basic Set	\$59.40
AR-COP454 Sketch 36 Basic Set	\$178.20
AR-COP456 Sketch 72 Set A	\$356.40
AR-COP458 Sketch 72 Set B	\$356.40
AR-COP460 Sketch 72 Set C	\$356.40
AR-COP462 Sketch 72 Set D	\$356.40
AR-COP95 Empty sketch marker	\$3.95



### • 500 Copic Opaque White \$8.75

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75



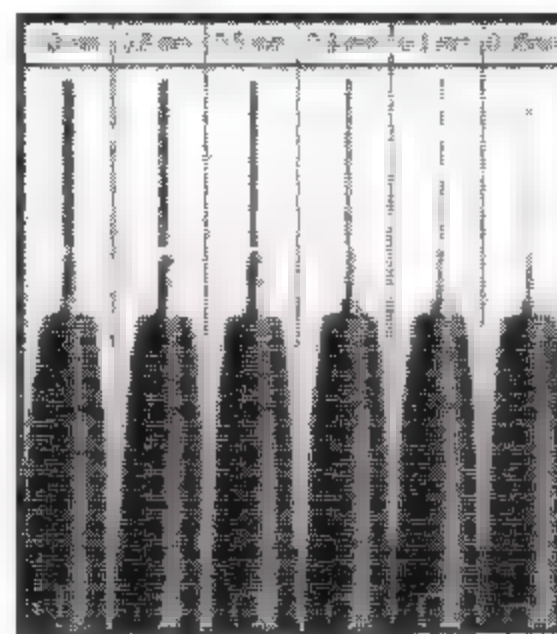
### • COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.85
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$6.85
AR-COP540 Manga Manuscript Paper B4	\$9.95

### • MARKER STORAGE

AR-COP550 72 pc Wire Stand	\$59.95
AR-COP560 36 pc Block Stand	\$29.95

• COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



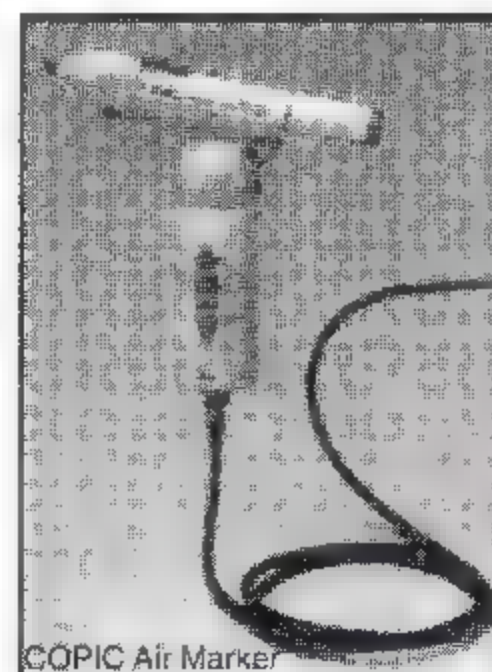
(from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

### • MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.50
AR-COP610 Multiliner .01	\$2.50
AR-COP620 Multiliner .03	\$2.50
AR-COP630 Multiliner .05	\$2.50
AR-COP640 Multiliner .08	\$2.50
AR-COP650 Multiliner 1.0	\$2.50
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.85
AR-COP671 Sepia M. .05	\$2.50
AR-COP672 Sepia M. 1	\$2.50
AR-COP673 Sepia M. 3	\$2.50
AR-COP674 Grey, M. .05	\$2.50
AR-COP675 Grey, M. 1	\$2.50
AR-COP676 Grey, M. 3	\$2.50

### • SETS

AR-COP680 Multiliner Set A	\$15.00
AR-COP690 Multiliner Set B	\$20.00



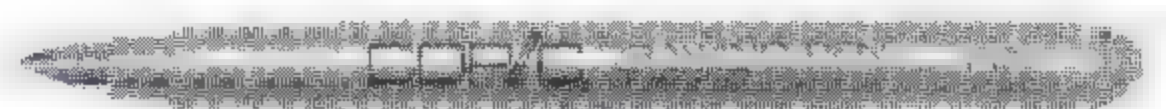
### AIR MARKERS

#### • 705 ABS-1 Kit

ABS-1 Kit. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air) 3. The air hose (this connects from the bottom of the air adapter to the top of the air can) 4. The air can 805. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components and for someone who would like to have portability but have to opt on to connect it to a compressor.

AR-COP705 ABS-1 Kit \$65.95



### • COPIC DRAWING PEN F01

Permanent, waterproof, Stainless steel tip. Line width .01mm (depends on drawing pressure), Ideal for lining and lettering. Works great with rulers. Disposable.

AR-COP19948 \$4.95

### • 710 Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use: just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$26.50
AR-COP720 Starting Set ABS-3	\$28.50
AR-COP730 Airgrip	\$19.95
AR-COP740 Air Adapter	\$12.95
AR-COP750 Air hose 1/4 to 1/8	\$21.50
AR-COP755 Air hose 1/8 to 1/8	\$24.95
AR-COP760 Air Can D-60	\$8.95
(7 to 8 minutes of use)	
AR-COP763 Air Can 80	\$10.95
(15 to 20 minutes of use)	
AR-COP765 Air Can 180	\$12.95
(40 to 45 minutes of use)	
AR-COP770 Air Compressor	\$186.50

### NX Kits

AR-COP90 NX Kit 3 \$20.00  
Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.





## DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, Jr. screens, gradations, inking accessories and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



### Deleter Inking Accessories

#### • Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen)  
AR-DEL3411003 \$4.46

#### • G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line  
AR-DEL3411004 \$3.35



#### • Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.  
AR-DEL-3411002 \$2.85

#### • Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines  
AR-DEL3411007 \$7.85



#### • Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines  
AR-DEL3411008 \$4.50



### DELETER INKS

#### • Deleter Black 1

Works well drawing lines and painting  
AR-DEL3410001 \$5.60

#### • Deleter Black 2

Permanent Ink can not be removed with an eraser.  
AR-DEL3410003 \$5.60

#### • Deleter Black 3

Completely waterproof with mat finish  
AR-DEL 3410004 \$5.60

#### • Deleter White 1

Great for touch ups and white details  
AR-DEL 3410002 \$5.60

#### • Deleter White 2

Great for touch ups and white details  
Waterproof  
AR-DEL 3410006 \$5.60

### Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

#### • AR-DEL3115005 Neopiko Line 05

#### • AR-DEL3115010 Neopiko Line 1

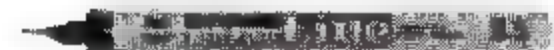
#### • AR-DEL3115020 Neopiko Line 2

#### • AR-DEL3115030 Neopiko Line 3

#### • AR-DEL3115050 Neopiko Line 5

#### • AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 1.0  
Neopiko Line Pen each \$2.85



### NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

#### • Neopiko Marker S1 Set Starter Set

36 markers, 35 colors  
AR-DEL311-0201 \$95.99

#### • Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opa Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

AR-DEL-311-0203 \$95.99

#### • Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0204 \$95.99

#### • Neopiko Marker 72A Set

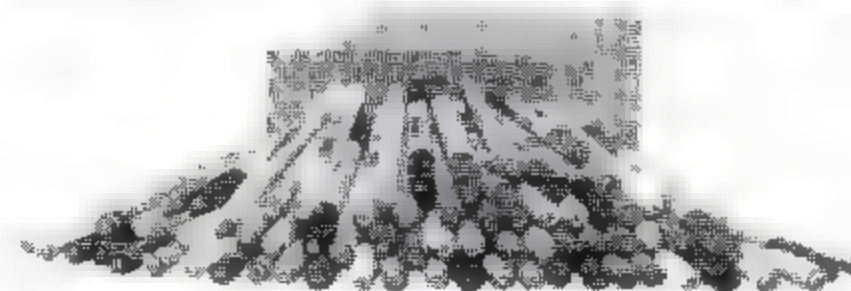
72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dul Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Vivid an

AR-DEL311-0202 \$180.00

#### • Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0205 \$180.00



#### • Neopiko Marker (Skin Set)

Color Code T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101 \$32.99

#### • Neopiko Marker (Brown & Gray Set)

Color Code T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

AR-DEL311-0102 \$32.99

#### • Neopiko Marker (Pale Color Set)

Color Code T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

AR-DEL311-0103 \$32.99

#### • Neopiko Marker (Light Color Set)

Color Code T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dul Pink

AR-DEL311-0104 \$32.99

#### • Neopiko Marker (Middle Color Set)

Color Code T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

AR-DEL311-0105 \$32.99

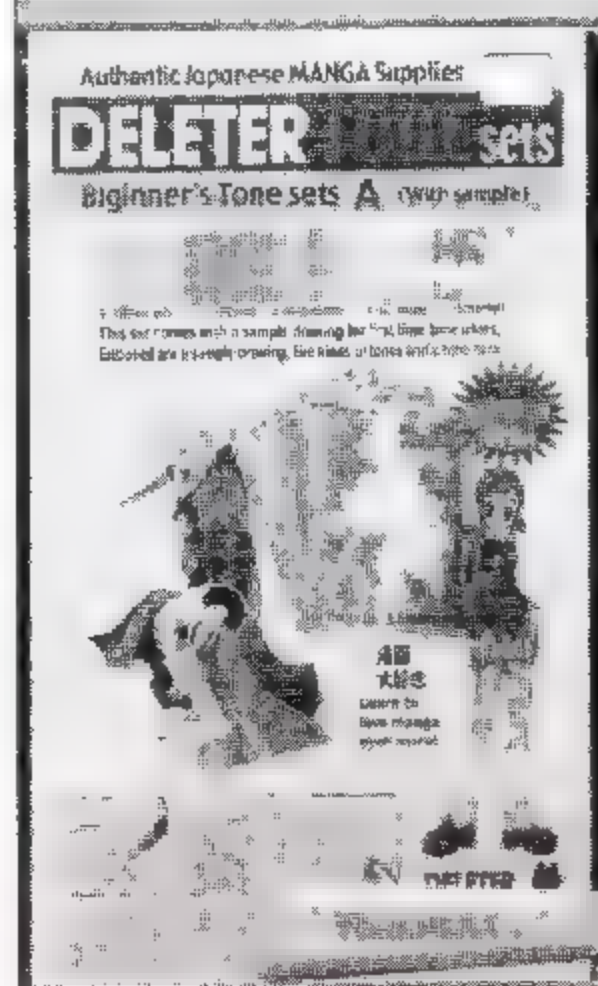
#### • Neopiko Marker (Dark Color Set)

Color Code T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Vivid an

AR-DEL311-0106 \$32.99

## NEW



### TONE SET A

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1015 \$9.99

### TONE SET B

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1016 \$9.99

### TONE SET C

Tones: Basic Dot, Sand, Gradation, Design, Design

AR-D1017 \$9.99

Each set has different tones and artwork

#### • Neopiko Marker (Skin Variation Set)

Color Code T7

12 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan

AR-DEL311-0107 \$32.99

#### • Neopiko Marker (Super Pale Set)

Color Code T8

12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

AR-DEL311-0108 \$32.99

#### • Neopiko Marker (Smokey Color Set)

Color Code T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

AR-DEL311-0109 \$32.99

#### • Neopiko Marker (Light Variation Set)

Color Code T10

12 colors - Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

AR-DEL311-0110 \$32.99

#### • Neopiko Marker (Middle Variation) Color

Code T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

AR-DEL311-0111 \$32.99

#### • Neopiko Marker (Gray Variation Set)

Color Code T12

12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

AR-DEL311-0112 \$32.99

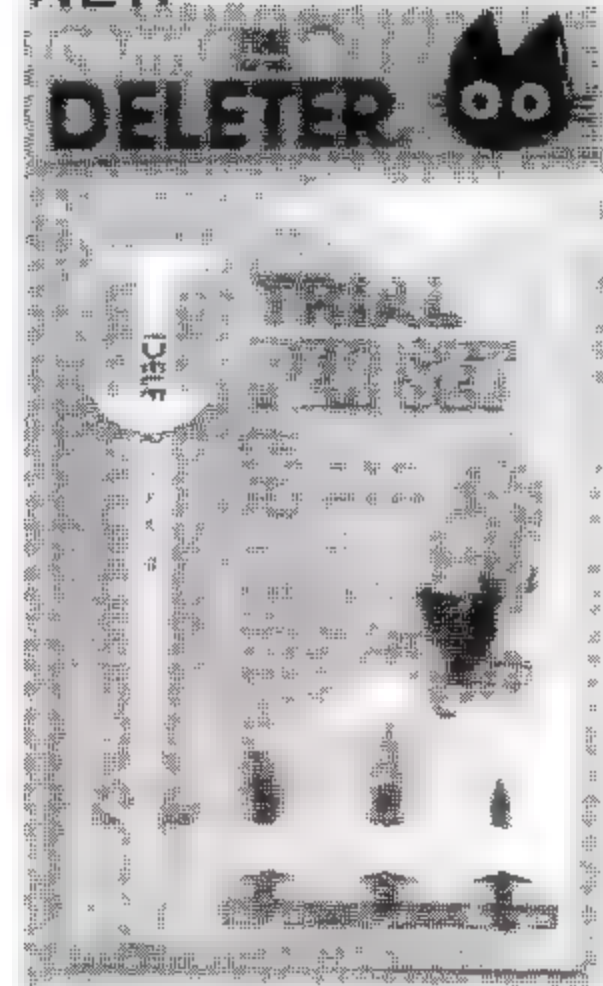
#### • Neopika SOLVENT Marker

AR-DELK400 \$3.35

#### • Neopika BLACK Marker

AR-DELK600 \$3.35

## NEW

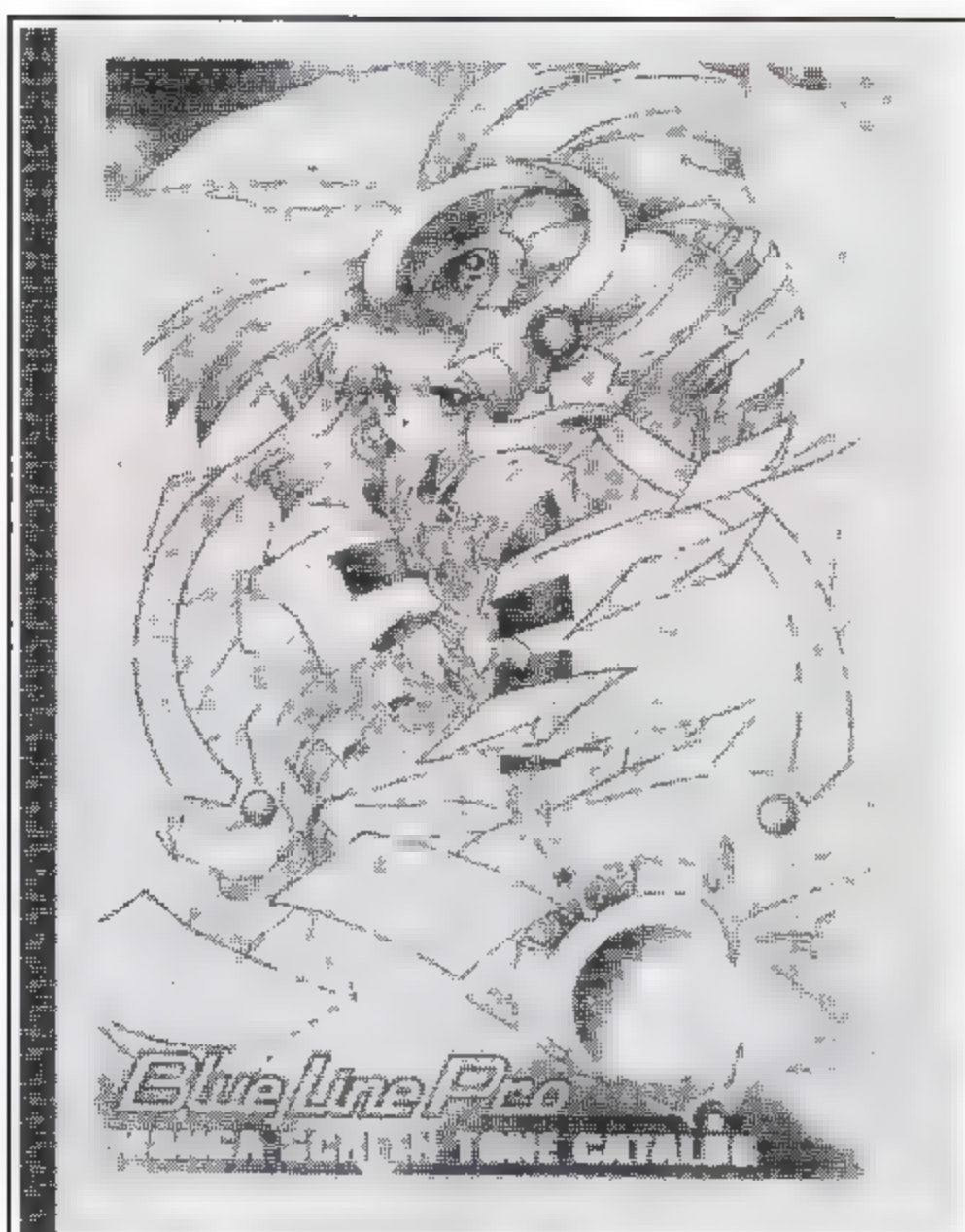


### TRIAL PEN SET

Contents: 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip, 3 Postcard-sized manuscript paper

AR-D10187 \$9.99





### NEWTONE CATALOG

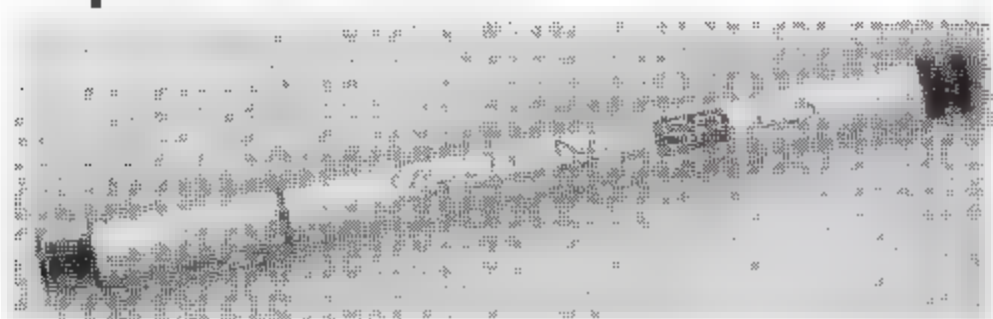
Having a hard time finding a certain screen tone. We have collected all the tones currently available and printed a handy catalog. Great to set beside your art table

AR-01

\$2.00

### NEW PRODUCTS

#### Copic Multiliners SP



New waterproof, pigment based, **REFILLABLE**, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes – perfect for all your drawing needs.

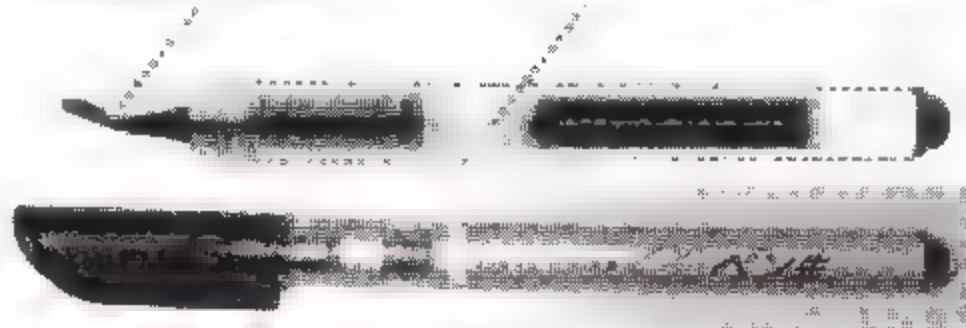
#### PREORDER NOW!

AR-COP41109	COPIC MULTILINER SP 03	\$5.95
AR-COP41116	COPIC MULTILINER SP 05	\$5.95
AR-COP41123	COPIC MULTILINER SP 1	\$5.95
AR-COP41130	COPIC MULTILINER SP 2	\$5.95
AR-COP41147	COPIC MULTILINER SP 25	\$5.95
AR-COP41154	COPIC MULTILINER SP 3	\$5.95
AR-COP41161	COPIC MULTILINER SP 35	\$5.95
AR-COP41178	COPIC MULTILINER SP 5	\$5.95
AR-COP41185	COPIC MULTILINER SP 7	\$5.95
AR-COP41192	COPIC MULTILINER SP BRUSH PEN	\$5.95
AR-COP41307	COPIC MULTILINER SP NBS 03	\$3.95
AR-COP41314	COPIC MULTILINER SP NBS 05	\$3.95
AR-COP41321	COPIC MULTILINER SP NBS 1	\$3.95
AR-COP41338	COPIC MULTILINER SP NBS 2	\$3.95
AR-COP41345	COPIC MULTILINER SP NBS 25	\$3.95
AR-COP41352	COPIC MULTILINER SP NBS 3	\$2.50
AR-COP41369	COPIC MULTILINER SP NBS 35	\$2.50
AR-COP41376	COPIC MULTILINER SP NBS 5	\$2.50
AR-COP41383	COPIC MULTILINER SP NBS 7	\$2.50
AR-COP41390	COPIC MULTILINER SP BRUSH NBS \$2.50	
AR-COP41406	COPIC MULTILINER SP REFILL CARTRIDGE \$2.50 (for 0.03/0.05/0.1 mm)	
AR-COP41413	COPIC MULTILINER SP REFILL CARTRIDGE \$2.50 (for 0.2/0.25/0.3, 0.35/0.5/0.7 mm and brush)	

## I.C. PRODUCTS Papers - Inks - Whiteout - Art Tools

SMOOTH NIB,  
SUPERIOR INK FLOW

CARTRIDGE FILLING SYSTEM

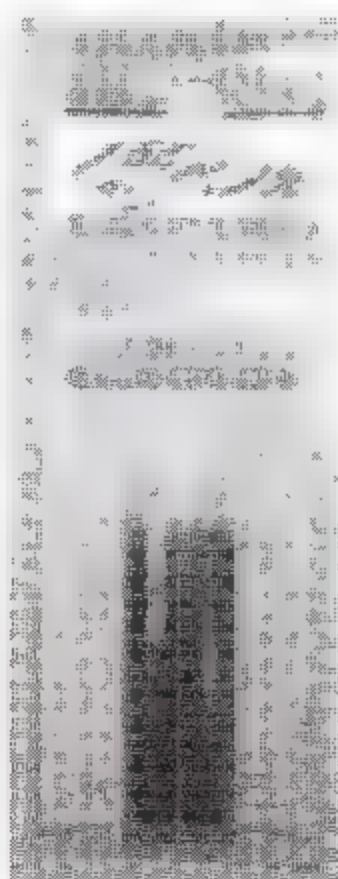


#### TACHIKAWA NEW MANGA PEN

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge-based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-AR-IC302834

\$5.60



#### TACHIKAWA NEW MANGA PEN CARTRIDGE REFILLS (2-pack)

-AR-ICNC20B \$3.35

#### IC MANGA PAPERS

**4-FRAME MANGA PAPER A4**  
4-Panel Manga Manuscript Paper A4 (Doujinshi Size – About 8 1/4 x 11 3/4 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-AR-IC-160371 \$5.65

**4-FRAME MANGA PAPER B4**  
4 Panel Manga Manuscript Paper B4 (Pro Size About 10 x 14 3/8 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-AR-IC-160388 \$7.85

#### MANGA PAPER COVER A5 SIZE BK

Paper Cover for Manuscript Paper A5 size. Each pack comes with special papers for different needs. Paper is an important tool for artists. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Pa-

per (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images

-AR-IC-160104 \$8.95

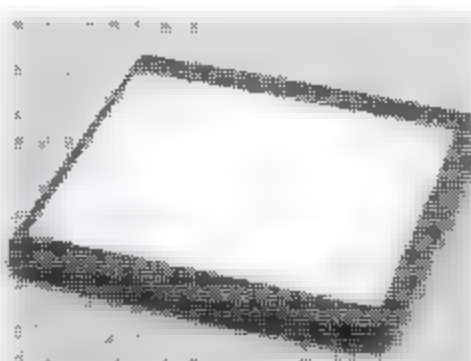
#### MANGA PAPER FOR COVER B5 BK

Paper Cover for Manuscript Paper B5. Each Cover paper pack comes with special papers for different needs. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-AR-IC-160111 \$10.95

#### POST CARD SIZE MANGA PAPER

Smaller manga paper  
-IC-160548 \$3.35



#### LIGHT TRACER "ARTY" PRO A4

Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2.5 inches). Drawing Size is 320 x 230 mm (about 12.6 x 9 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3.1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160678 SRP \$125.00

#### LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches). Drawing Size is 365 x 265 mm (about 14.5 x 10.5 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a

metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160685 \$145.00

#### MOKUSEI MARU PEN HOLDER N-17

This wooden pen-holder holds a variety of nibs

-IC-300908 \$4.30

#### MOKUSEI PEN HOLDER N-20

This wooden pen-holder holds a variety of nibs

-AR-IC-301073 \$4.86

#### NIKKO G-PEN 3-PACK

Flexible pen nib capable of drawing thin and thick lines with the amount of pressure added. Manga artists in Japan swear by this multi-use pen. Face lines are usually drawn by the G-pen

-AR-IC-302063 \$4.86

#### NIKKO MARU PEN

Nikko Maru-Pen 2-Pack Small pen tip. Equivalent to crow quill. This stiff pen-nib is used by manga artists for detailed lines such as eyes, hair, and wrinkles in clothes

-AR-IC-302094 \$4.86

#### NIKKO NIHON-MOJI PEN

A pack of 3-nibs

-AR-IC-302087 \$4.86

#### NIKKO SAJ-CHROME

Large pen tip. Also known as a spoon-pen. Used to draw thicker lines and overall general drawing

-AR-IC-302056 \$4.86

#### NIKKO SCHOOL PEN

-AR-IC-302070 \$4.30

#### INKING PENS AND NIBS

##### TACHIKAWA 600 CHROME

3-pack of pen nibs

-AR-IC-302001 \$4.85

##### TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs

-AR-IC-300700 \$4.86

##### TACHIKAWA G PEN

-AR-IC-302018 \$4.86

##### TACHIKAWA MARU PEN

3-pack of pen nibs

-AR-IC-302049 \$4.86

##### TACHIKAWA MARU PEN HOLDER

Holds pen nibs

-AR-IC-300649 \$4.86

##### TACHIKAWA NIHON MOJI PEN

3-pack of pen nibs

-AR-IC-302032 SRP \$4.86

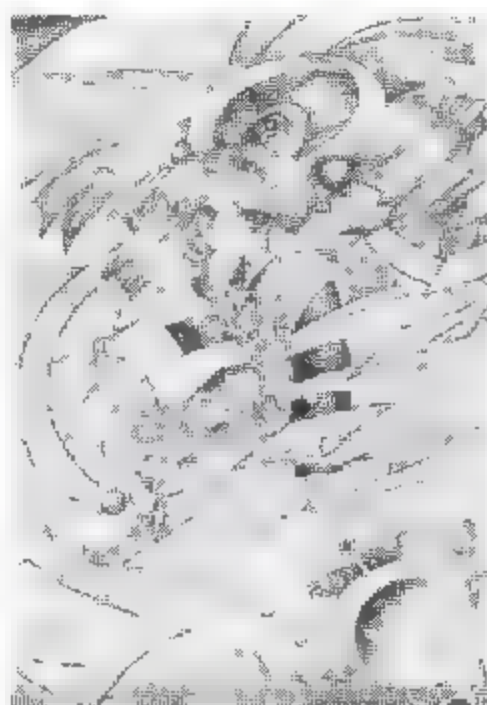
##### TACHIKAWA SCHOOL PEN

-AR-IC-302025 \$4.86

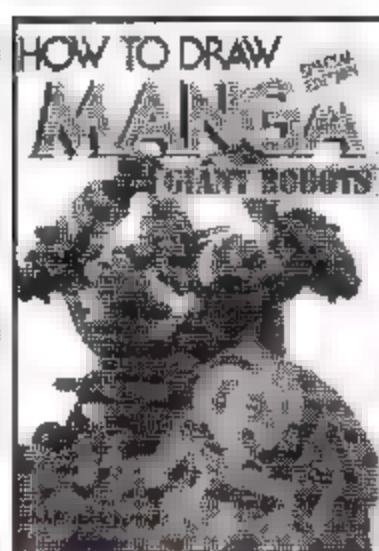
#### YOUTH SCREEN TONES

Youth Screen Tones measure 10.0 x 14.0 x 0.1 and are available in a nearly infinite variety. Please contact for a full tone catalog.

\$4.00 each.







HOW TO DRAW MANGA Giant Robots Special Edition  
ITEM# AB 015m6 \$20.95



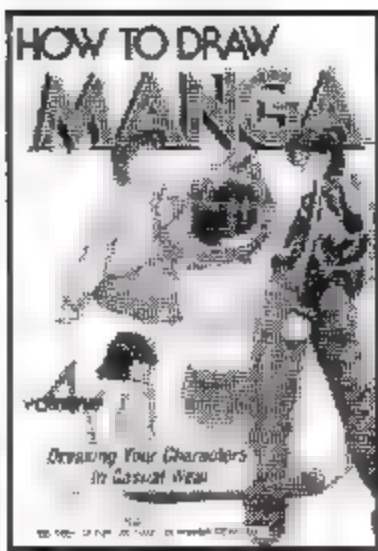
HOW TO DRAW MANGA V. 1 Comping Characters  
ITEM# AB1015 \$19.75



HOW TO DRAW MANGA V. 2 Comping Techniques  
ITEM# AB1015-2 \$19.75



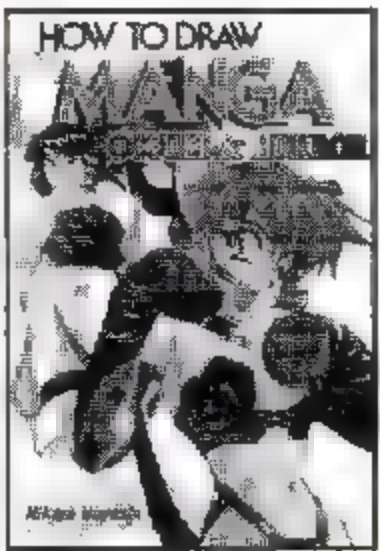
HOW TO DRAW MANGA V. 3 Application and Practice  
ITEM# AB1015-3 \$19.75



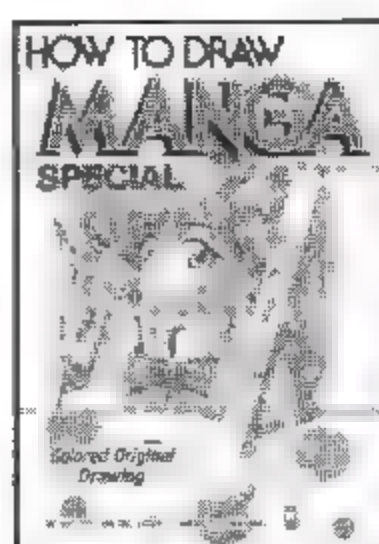
HOW TO DRAW MANGA V. 4 Characters in Casual Wear  
ITEM# AB1015-4 \$19.75



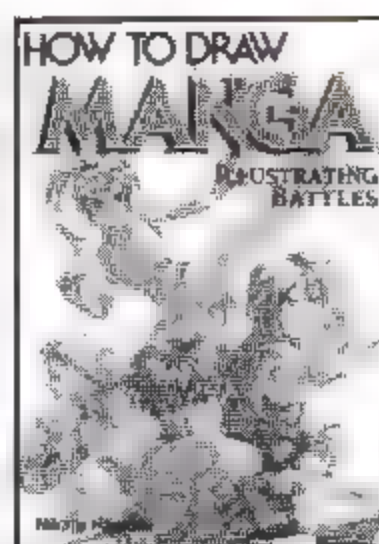
HOW TO DRAW MANGA Getting Started  
ITEM# AB1015m2 \$20.95



HOW TO DRAW MANGA Occult & Horror  
ITEM# AB1015m5 \$20.95



HOW TO DRAW MANGA "Copic Marker Special"  
ITEM# AB1015m3 \$28.95



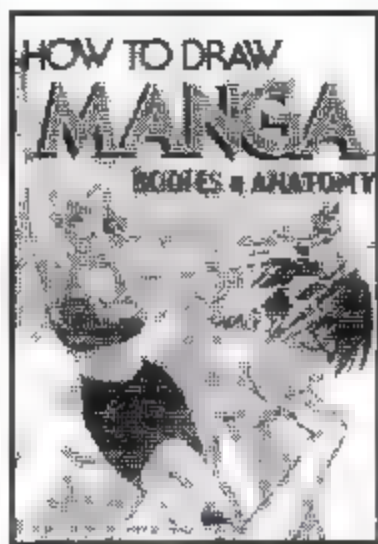
HOW TO DRAW MANGA Illustrating Battles  
ITEM# AB1015m1 \$19.95



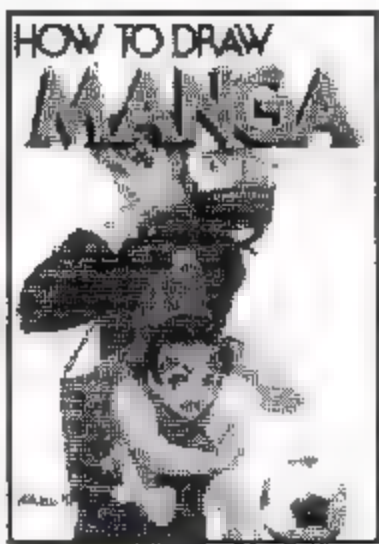
HOW TO DRAW MANGA Bishoujo Around the World  
ITEM# AB1015m4 \$20.95



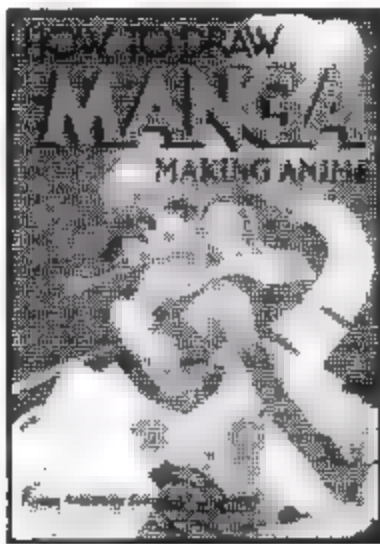
HOW TO DRAW MANGA Bishoujo Pretty Gals  
ITEM# AB 015m7 \$20.95



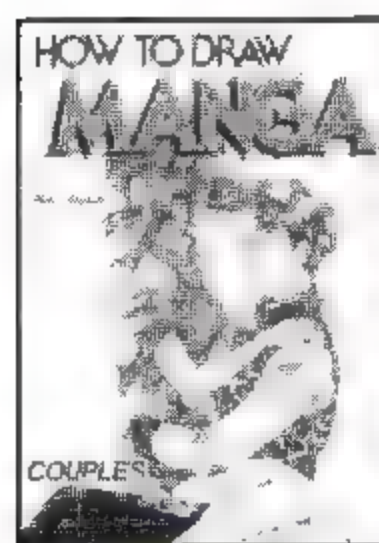
HOW TO DRAW MANGA Body & Anatomy  
ITEM# AB1015m8 \$20.95



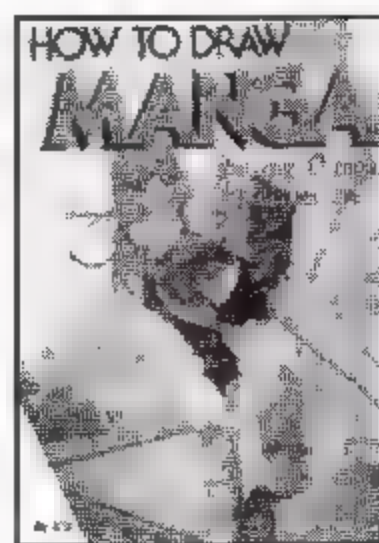
HOW TO DRAW MANGA Young Men  
ITEM# AB1015m9 \$21.95



HOW TO DRAW MANGA Making Anime  
ITEM# AB1015m10 \$26.95



HOW TO DRAW MANGA Couples  
ITEM# AB1015m11 \$21.95



HOW TO DRAW MANGA Things in Perspective  
ITEM# AB1015m12 \$21.95



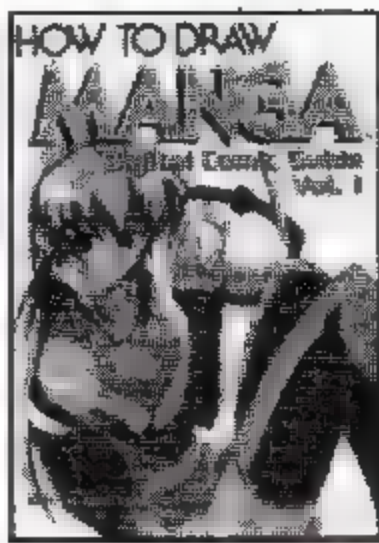
HOW TO DRAW MANGA More Pretty Gals  
ITEM# AB1015m13 \$21.95



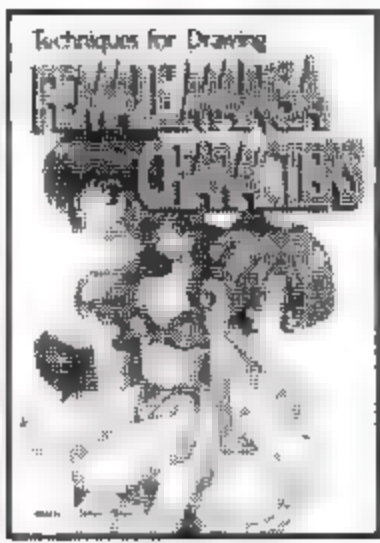
HOW TO DRAW MANGA Pen-Tone Techniques  
ITEM# AB1015m14 \$21.95



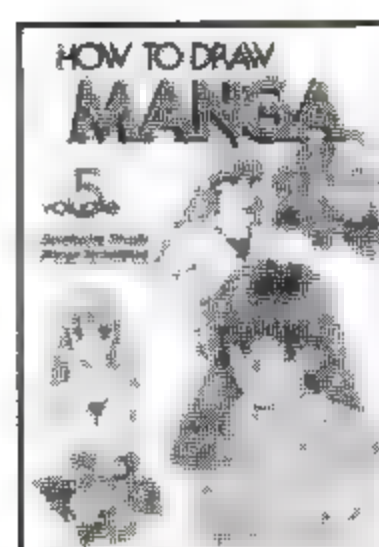
HOW TO DRAW MANGA Costume Encyclopedia  
ITEM# AB1015m15 \$29.95



HOW TO DRAW MANGA Digital Comic Guide Vol. 1  
ITEM# AB1015m16 \$21.95



TECHNIQUES / DRAWING Female Manga Characters  
ITEM# AB1022 \$21.95



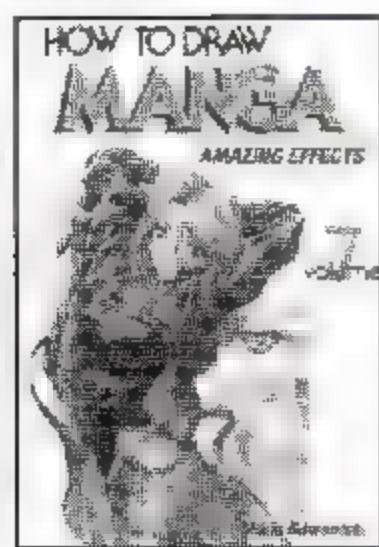
HOW TO DRAW MANGA Vol. 5  
ITEM# AB10156 \$20.95



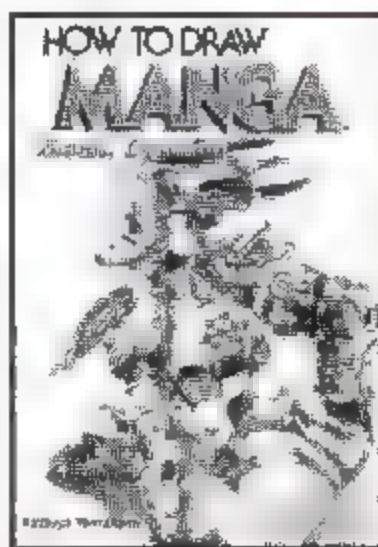
HOW TO DRAW MANGA Vol. 6: Martial Arts & Combat  
ITEM# AB10156 \$20.95



HOW TO DRAW MANGA Pen & Tone Techniques  
ITEM# AB1015m14 \$21.95



HOW TO DRAW MANGA #7 - Amazing Effects  
ITEM# AB1015-7 \$21.95



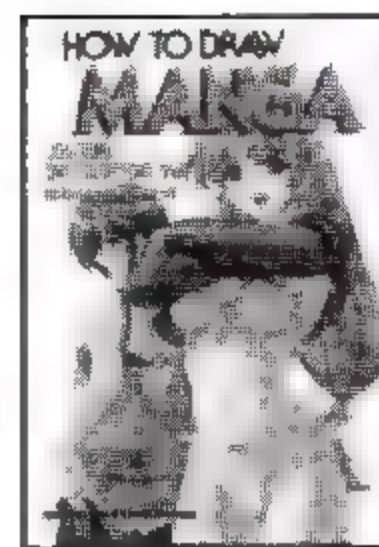
HOW TO DRAW MANGA Mech Drawing  
ITEM# AB1015m17 \$21.95



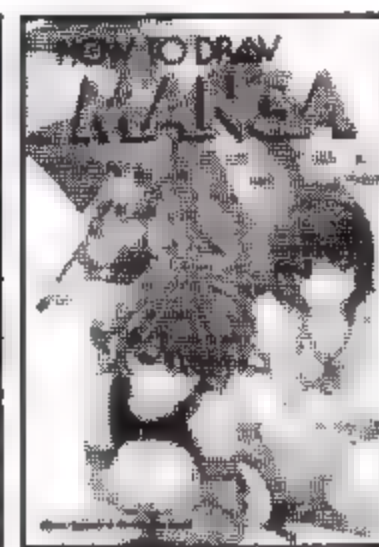
HOW TO DRAW MANGA Maids and Miko  
ITEM# AB1015m23 \$21.95



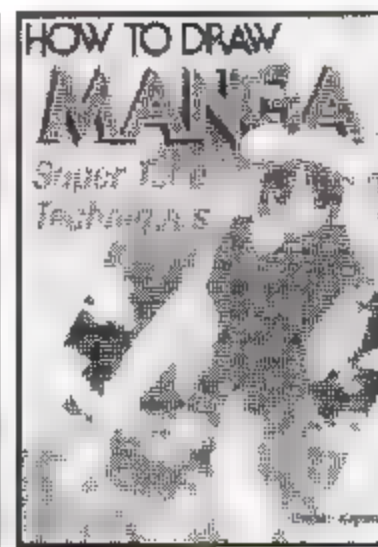
HOW TO DRAW MANGA Manga Fanzine Guide #1  
ITEM# AB1015m24 \$21.95



HOW TO DRAW MANGA Costume Encyclopedia Vol. 2  
ITEM# AB1015M152 \$26.95



HOW TO DRAW MANGA Costume Encyclopedia Vol. 3  
ITEM# AB 015M153 \$26.95



HOW TO DRAW MANGA Super Tone Techniques  
ITEM# AB1015-m18 \$21.95



HOW TO DRAW MANGA #8 Super Basics  
ITEM# AB1015-8 \$21.95



HOW TO DRAW MANGA Dressing Characters n/ Suits  
ITEM# AB1015m27 \$21.95



HOW TO DRAW MANGA Creating Stories  
ITEM# AB1015m21 \$21.95

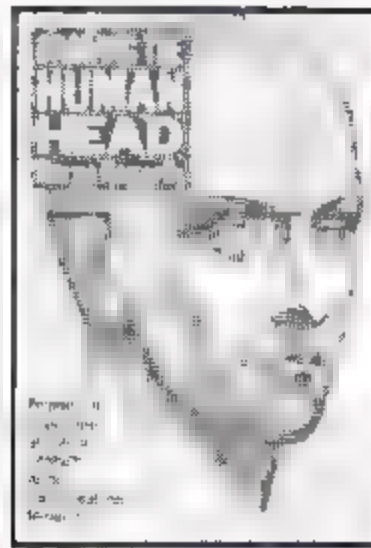


HOW TO DRAW MANGA Colorful Costumes  
ITEM# AB1015m26 \$21.95

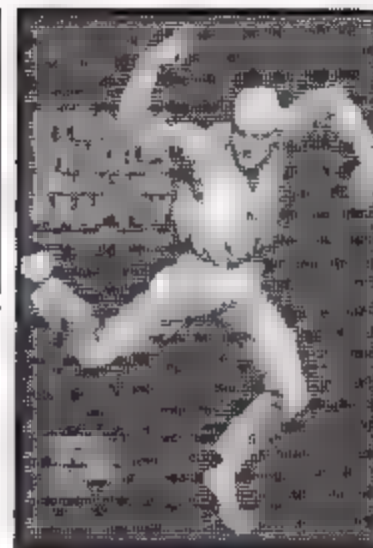




**DYNAMIC FIGURE DRAWING**  
ITEM# AB1001 \$26.00



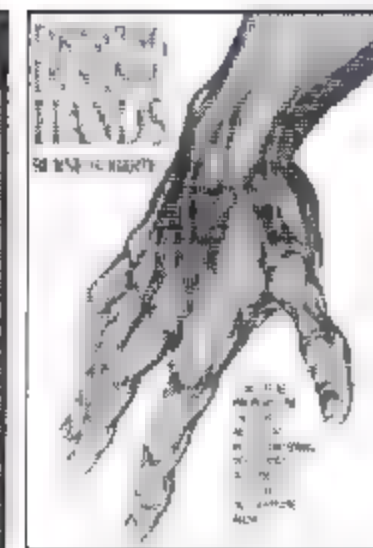
**DRAWING THE HUMAN HEAD**  
ITEM# AB1003 \$22.75



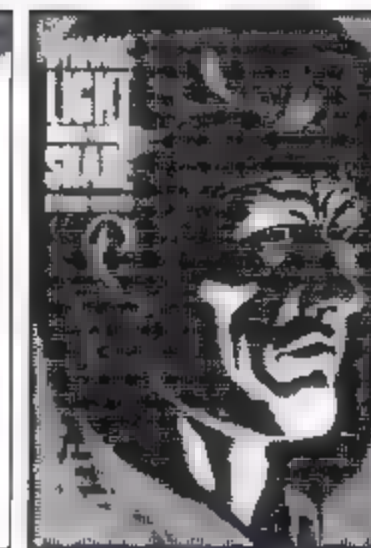
**DYNAMIC WRINKLES/DRAPERY**  
ITEM# AB1005 \$29.00



**DYNAMIC ANATOMY**  
ITEM# AB1002 \$25.25



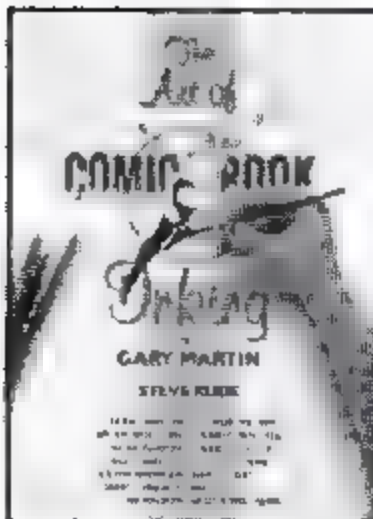
**DRAWING DYNAMIC HANDS**  
ITEM# AB1004 \$22.75



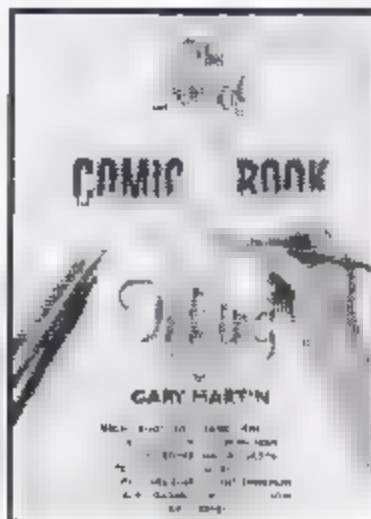
**DYNAMIC LIGHT AND SHADE**  
ITEM# AB1006 \$22.75



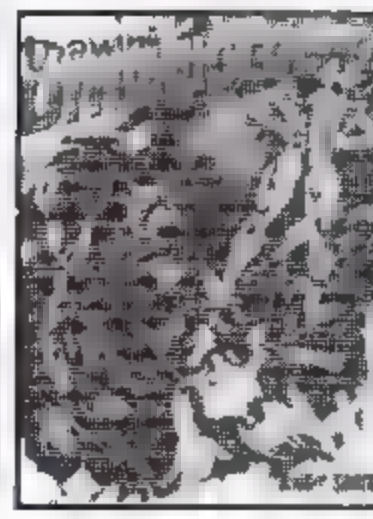
**SUPERHEROES**  
ITEM# AB1011 \$22.95



**ART OF COMIC BOOK INKING 1**  
ITEM# AB1008 \$17.50



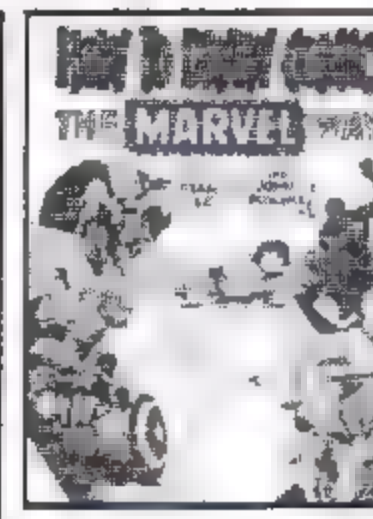
**ART OF COMIC BOOK INKING 2**  
ITEM# AB1008-2 \$17.50



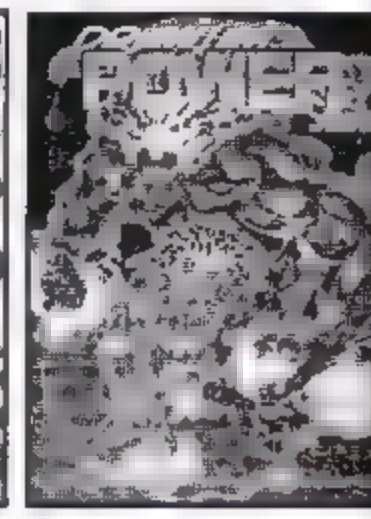
**DRAWING DYNAMIC COMICS**  
ITEM# AB1012 \$22.95



**POWERLINES**  
ITEM# AB1009 \$5.95



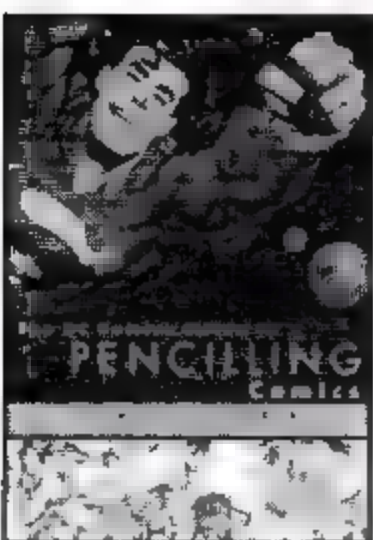
**HOW TO DRAW COMICS THE MARVEL WAY**  
ITEM# AB1013 \$17.25



**DRAWING POWER**  
ITEM# AB1018 \$9.95



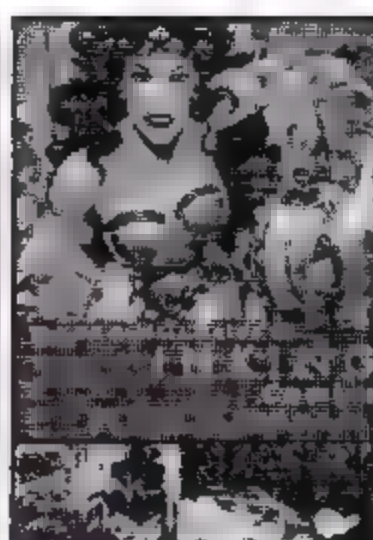
**STAR WARS THE ART OF DAVE DORMAN**  
ITEM# AB10075A \$23.50



**THE DC COMICS GUIDE TO PENCILLING COMICS**  
ITEM# AB1025 \$21.95



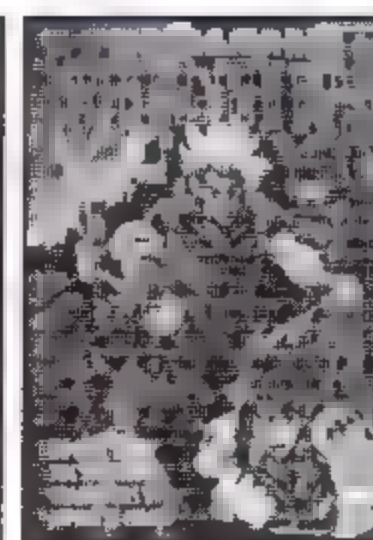
**THE DC COMICS GUIDE TO WRITING COMICS**  
ITEM# AB1025-2 \$21.95



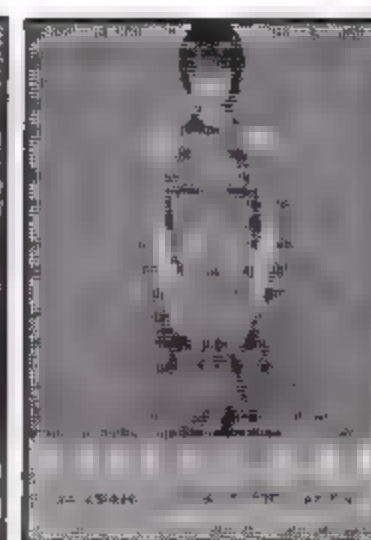
**THE DC COMICS GUIDE TO INKING COMICS**  
ITEM# AB1025-3 \$21.95



**THE ART OF DRAWING MANGA**  
ITEM# AB1014D1 \$14.95



**MANGA MANIA VILLAINS**  
ITEM# AB1037 \$19.95



**YUKI TERA! TOKYO LABYRINTH 3D ARTWORK**  
ITEM# AB1034 \$32.95



**VIRTUAL BEAUTIES 2020**  
ITEM# AB1027 \$19.95



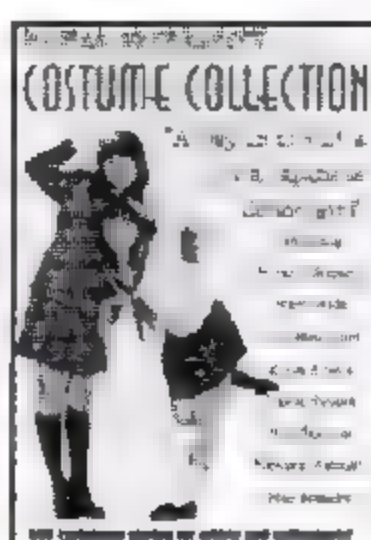
**HOW TO DRAW MANGA Girls Life Illustrating File**  
ITEM# AB1015m30 \$21.95



**HOW TO DRAW MANGA Gun & Military #1**  
ITEM# AB1015m19 \$21.95



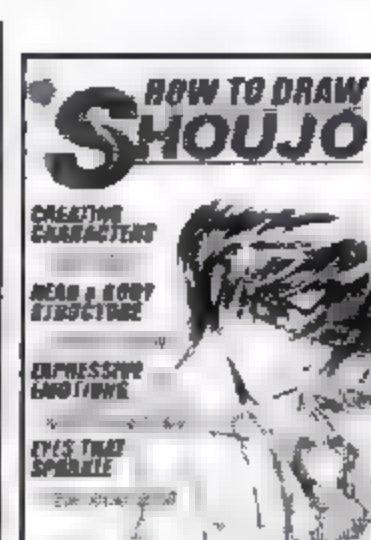
**HOW TO DRAW MANGA Gun & Military #2**  
ITEM# AB1015m20 \$21.95



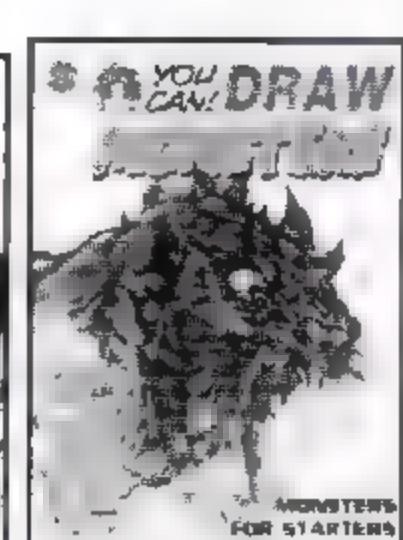
**MANGA UNIVERSITY Costume Collection**  
ITEM# AB1031M1 \$19.99



**Let's Draw MANGA Transforming Robots**  
ITEM# AB1041 \$19.95



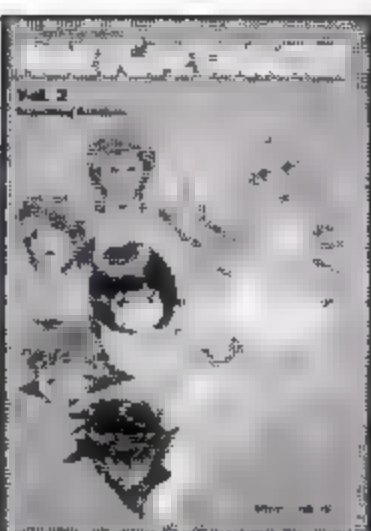
**HOW TO DRAW SHOUJO**  
ITEM# AB10142 \$19.95



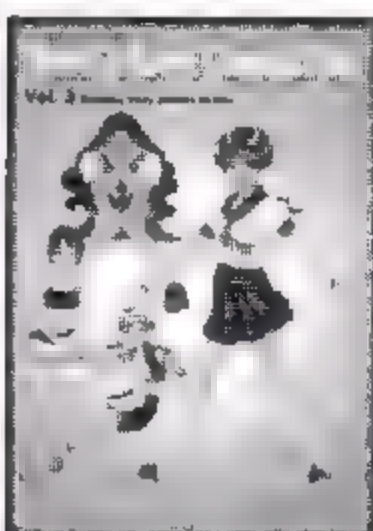
**YOU CAN DRAW MONSTERS**  
ITEM# AB1014M1 \$19.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol. 1 Beginners & Beyond  
ITEM# AB1020-1 \$20.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol. 2 Expressing Emotions  
ITEM# AB1020-3 \$20.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol. 3 Daily Actions to Life  
ITEM# AB1020-3 \$20.95

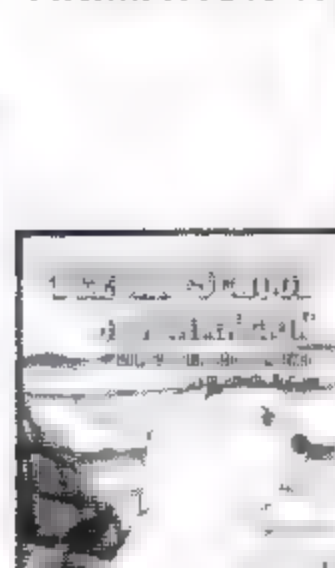


**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol. 4 Battle-Action Poses  
ITEM# AB1020-4 \$20.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol. 5  
ITEM# AB1020-5 \$20.95

## ANIMATION HOW TO... BOOKS

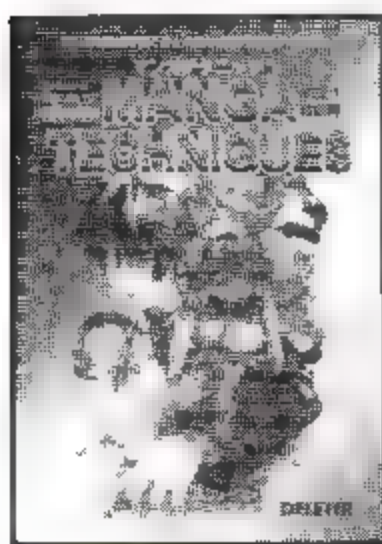


Before becoming an anime artist, one must learn the fundamentals of animation

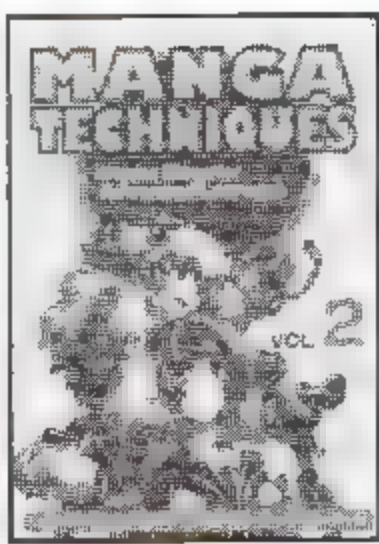
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•AB1040-2 \$13.99

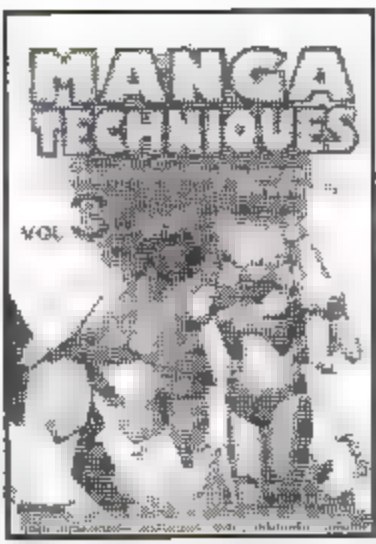




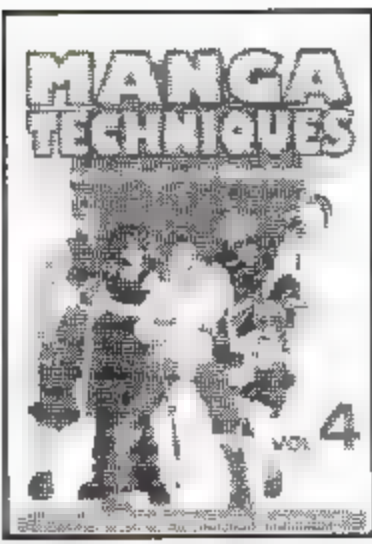
HOW TO DRAW MANGA  
TECHNIQUES Collection 1  
ITEM# AB1024-1 \$10.95



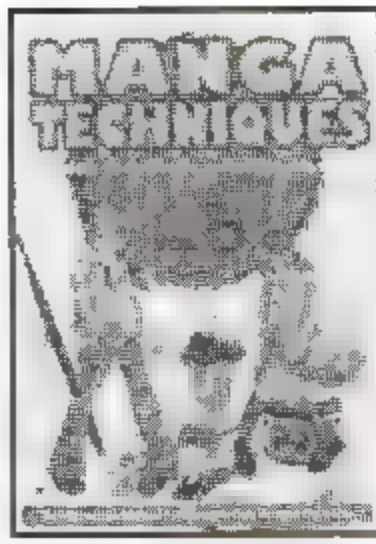
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TECHNIQUES Collection 2  
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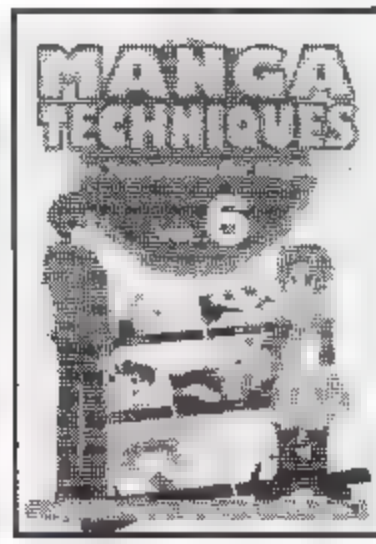
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TECHNIQUES Collection 3  
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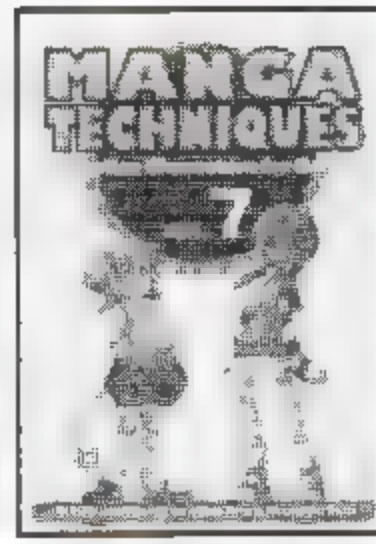
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TECHNIQUES Collection 4  
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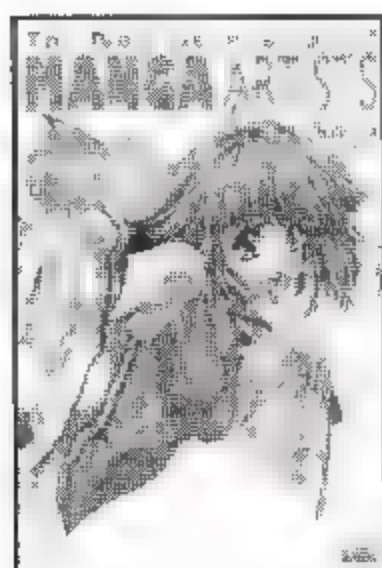
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TECHNIQUES Collection 5  
ITEM# AB1024-5 \$12.95



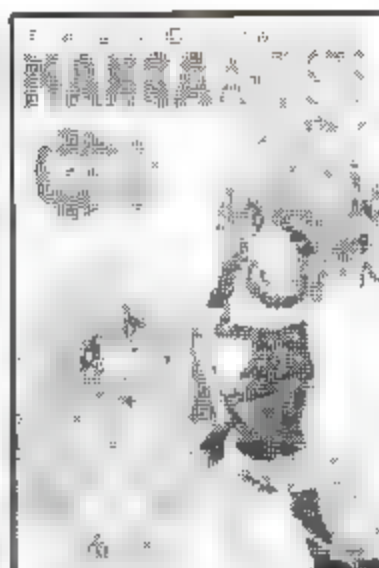
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TECHNIQUES Collection 6  
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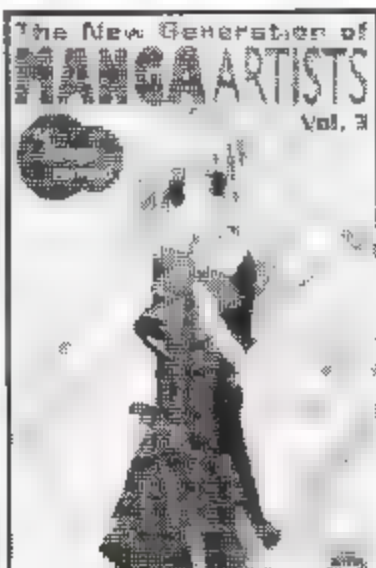
HOW TO DRAW MANGA  
TECHNIQUES Collection 7  
ITEM# AB1024-7 \$12.95



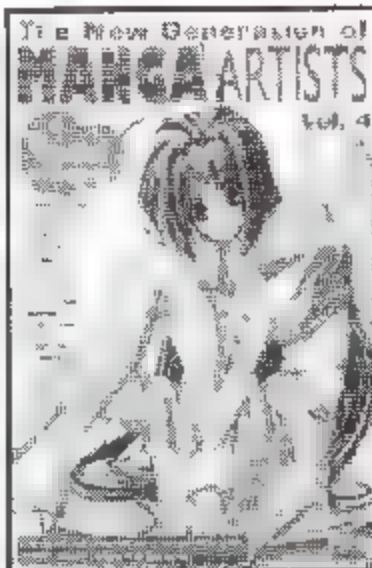
New Generation of  
MANGA ARTIST Vol. 1  
ITEM# AB1028 \$15.00



New Generation of  
MANGA ARTIST Vol. 2  
ITEM# AB1028-2 \$15.00



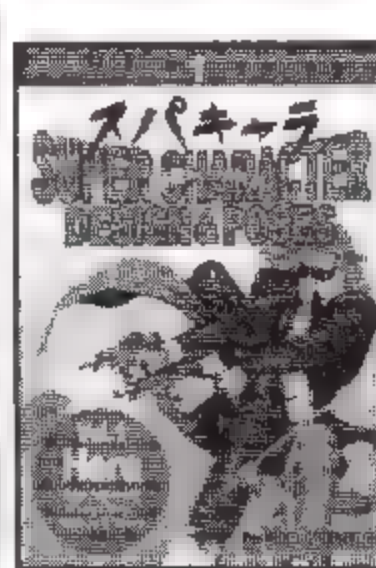
New Generation of  
MANGA ARTIST Vol. 3  
ITEM# AB1028-3 \$15.00



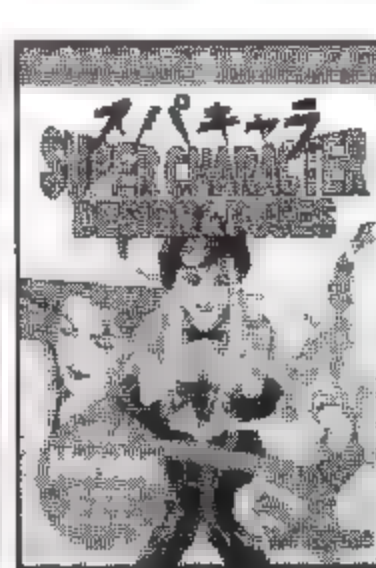
New Generation of  
MANGA ARTIST Vol. 4  
ITEM# AB1028-4 \$15.00



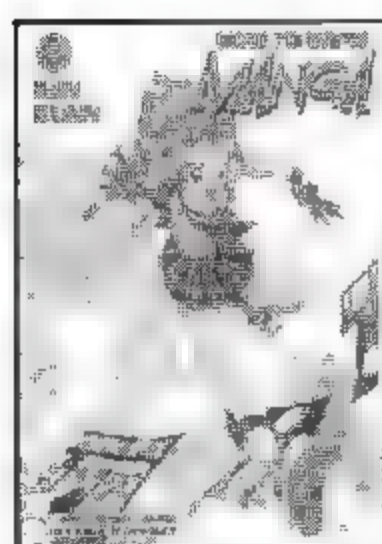
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MANGA ARTIST Vol. 5  
ITEM# AB1028-5 \$15.00



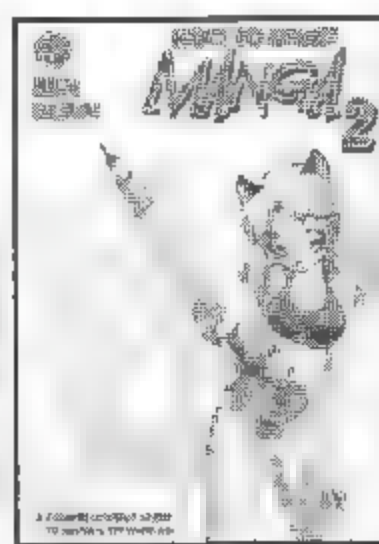
Super Character  
Design & Poses Vol. 1  
ITEM# AB1047-1 \$17.99



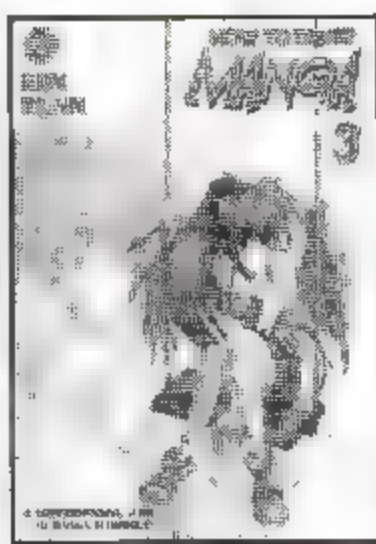
Super Character  
Design & Poses Vol. 2  
ITEM# AB1047-2 \$17.99



BEN DUNN  
HOW TO DRAW MANGA #1  
ITEM# AB1014-B1 \$21.95



BEN DUNN  
HOW TO DRAW MANGA #2  
ITEM# AB1014-B2 \$21.95



BEN DUNN  
HOW TO DRAW MANGA #3  
ITEM# AB1014-B3 \$21.95



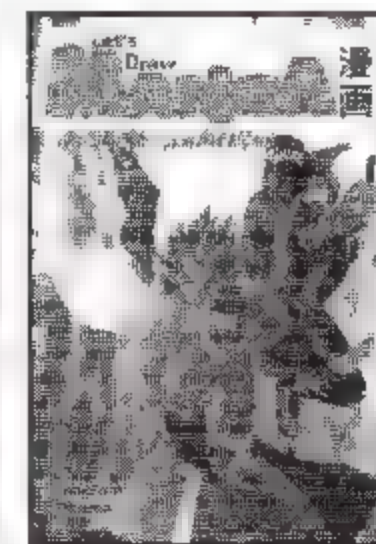
BEN DUNN  
HOW TO DRAW MANGA #4  
ITEM# AB1014-B4 \$21.95



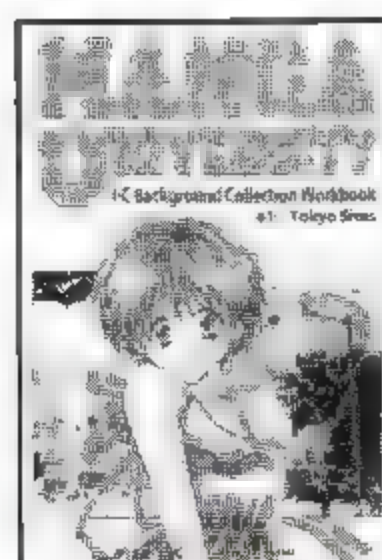
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MACROMEDIA FLASH  
TECHNIQUES  
ITEM# AB1050 TBD



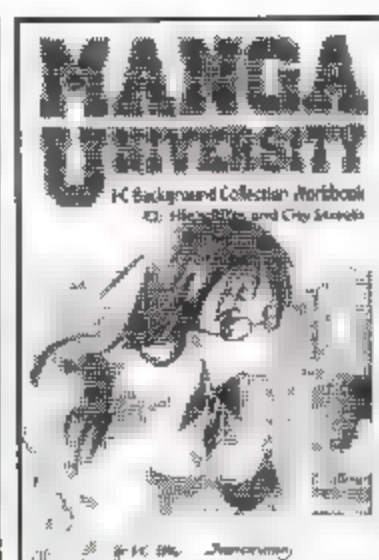
HOW TO DRAW MANGA  
SUPER-DEFORMED  
CHARACTERS VOL. 1  
ITEM# APO43432 \$19.95



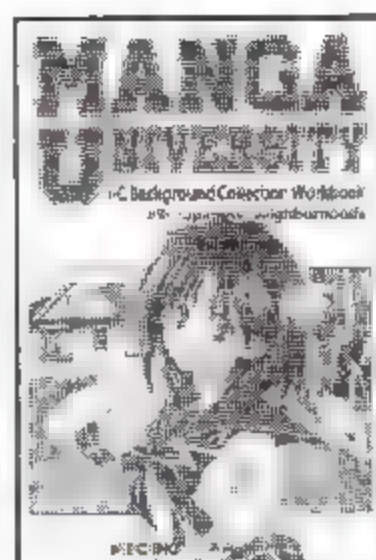
Let's Draw MANGA  
Ninja and Samurai  
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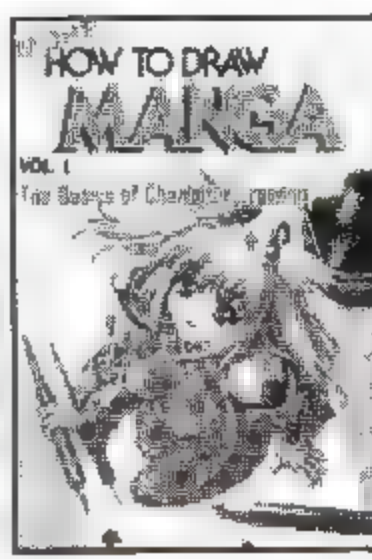
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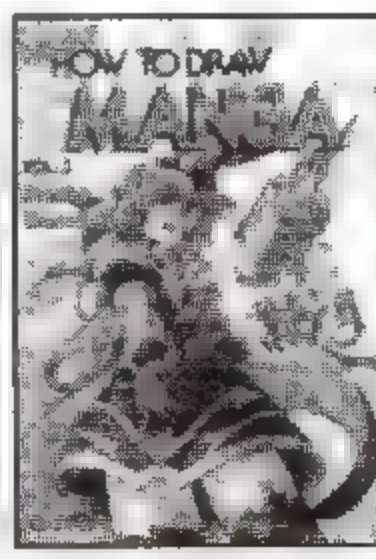
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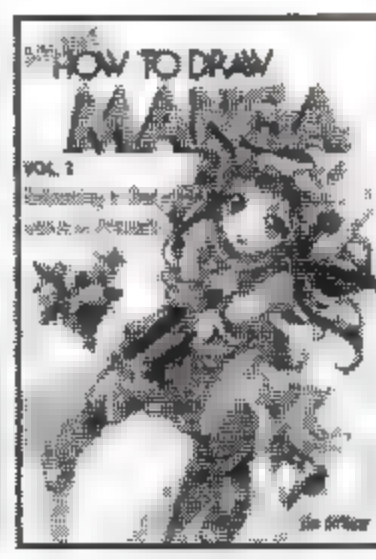
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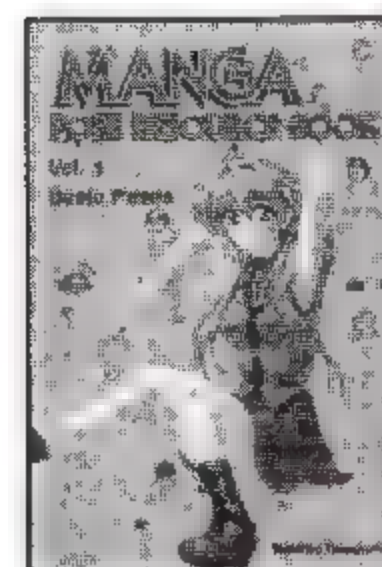
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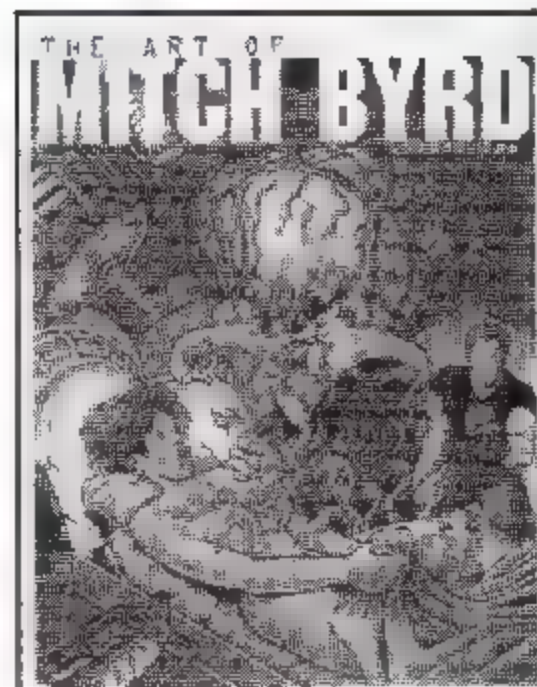
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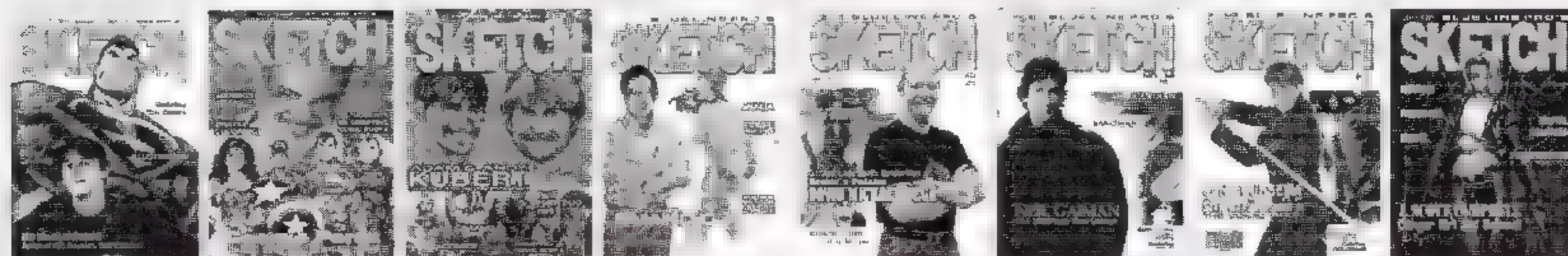


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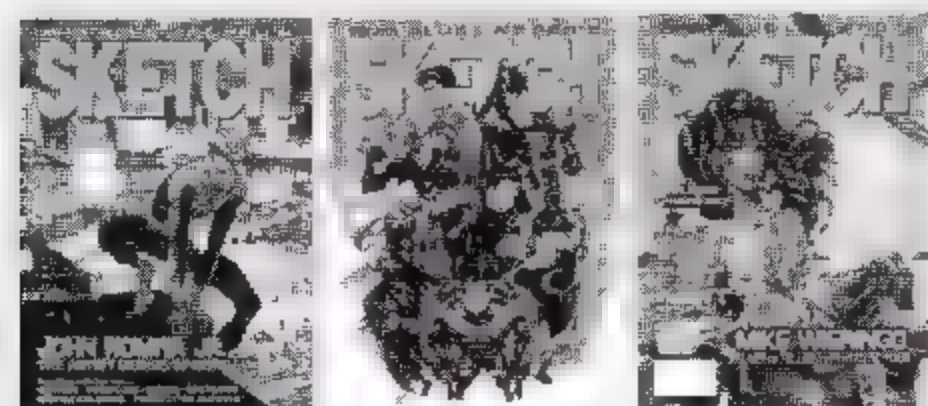
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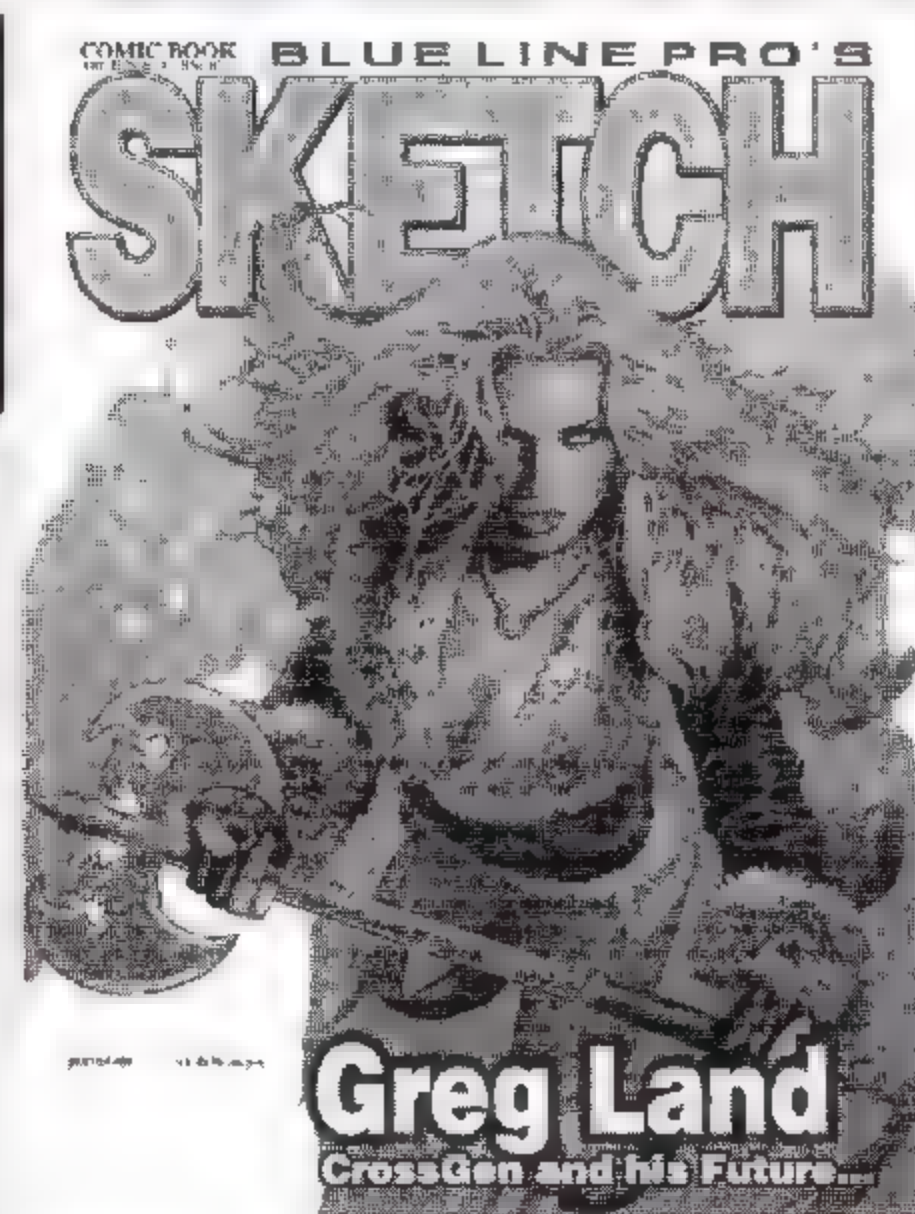
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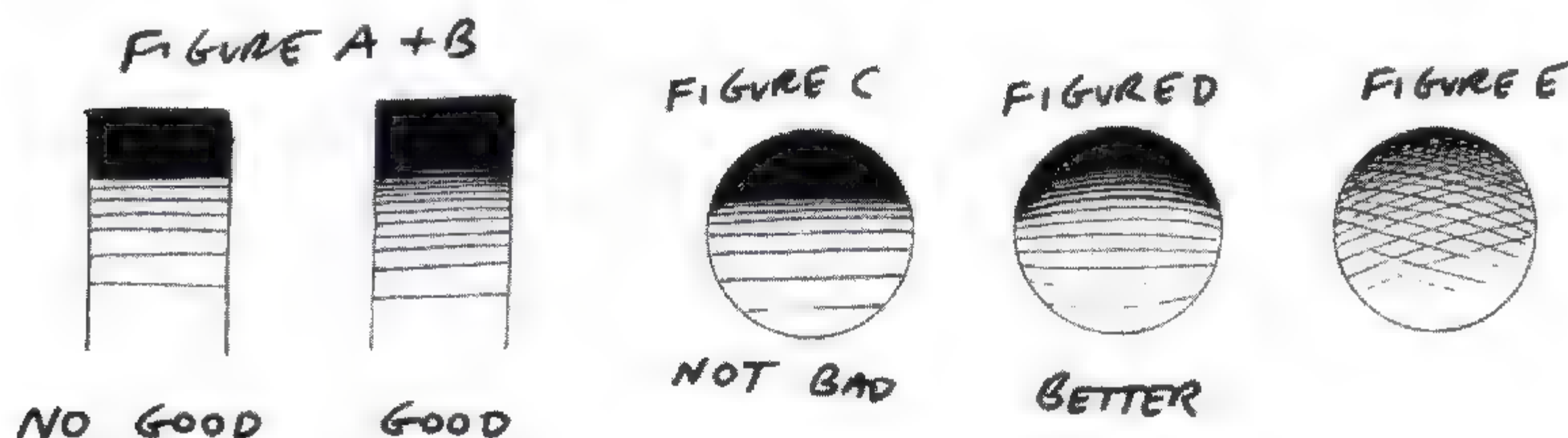


## Observations on Inking

### Fade to Black

I was cleaning out the files from my time at CrossGen and came up with a good batch of ink studies. Searching for a common theme amongst the pages I selected, I decided to explain the mystery of fades. Fades can be accomplished in a variety of ways. Fades can be a consecutive row of black lines, beginning some distance apart, then stacking closer to create the illusion of shadow (Figure A & B). To emphasize the darker parts, you can thicken the lines a little more as they approach the black. It's important to bend your fades to match the shape of the image or you reduce the image to one-dimensionality. Let's say the circle (Figure C) is Captain America's shield, or one of the circles on Thor's breast plate. Which line works better? The second one (Figure D).

Another example of fading is called crosshatching. This is more detailed, lines crisscrossing into blackness (Figure E).

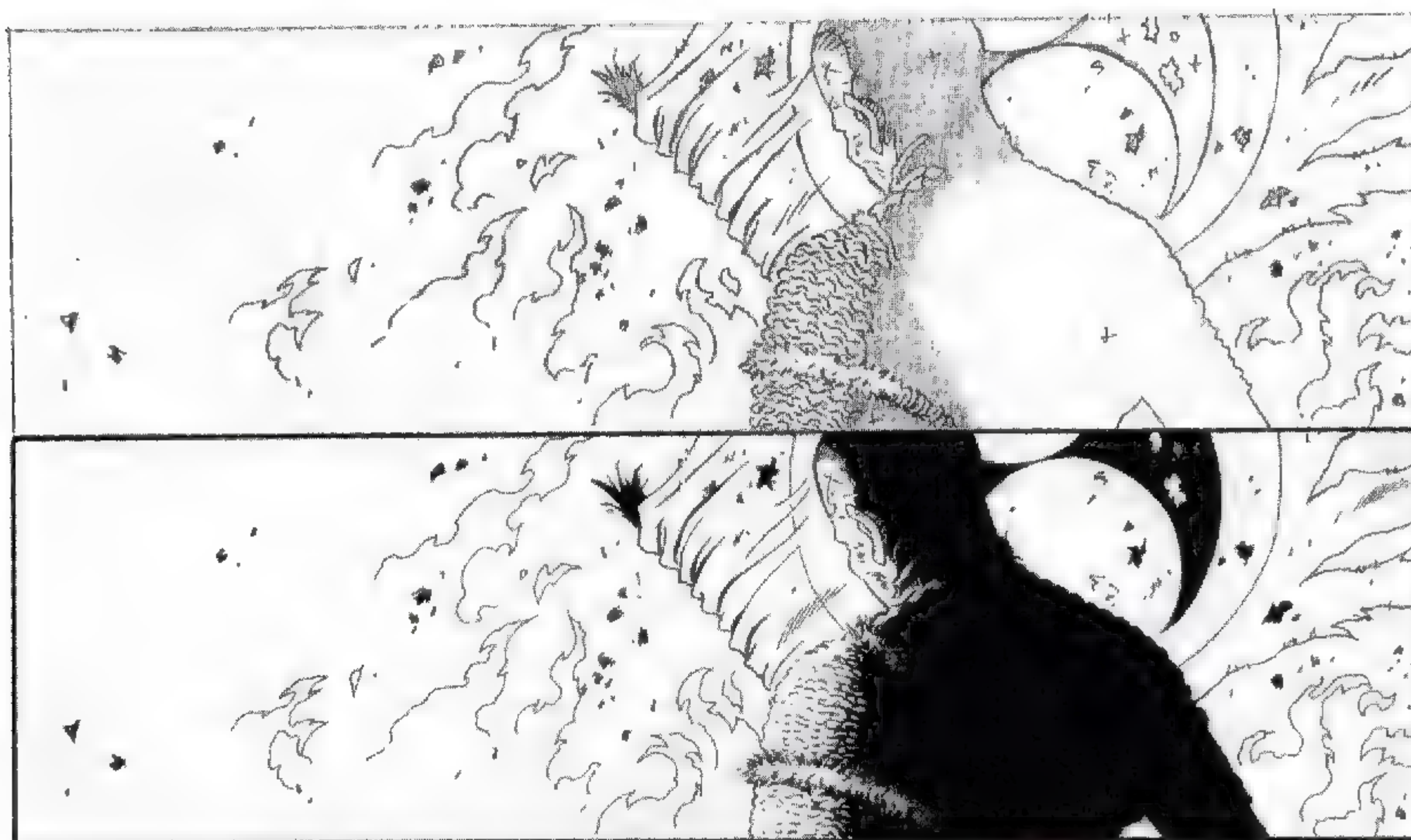


However, for this issue, I'll start with simple fades to give you a ground-level understanding of creating the illusion of depth. Pencilers generally are pretty good at spotting blacks, but often the inker needs to step up to the plate to follow the penciler's intent, convincing the reader that the shadows have true depth to them. I'm going to show you a variety of fades employed by inkers. Some inkers find one favorite style and stick to it. Some of the top inkers have that one signature style that pencilers and editors favor. Others



can get away with mixing styles to suit specific scenes. For example, if I'm inking a barn with hay and aged wood I'll freehand everything with a quill to give it a rustic feel, then add a dry effect. But if I'm inking the X-men's Danger room, I'd use Koh-I-Noor Rapidographs in a variety of sizes. They retail usually at \$22.00 each. I know you may be saying "ouch," but you gotta invest in the right equipment. Sometimes these items go on sale, so keep an eye out for that. Long ago I bought a second set of 7 Rapidograph pens on sale as backup, because if you drop one, the tip could bend irreparably. This will spare you a stressful deadline-dash to the store at the last minute. For the record, my favorite ink currently is a 8.45 oz. bottle of Pelikan ink Tusche A - Drawing ink A. It runs about \$20.00 a bottle, but it's worth buying in this larger quantity. The bottle lasts a long time and doesn't get thick.

**Figure F** - Let's start with something simple. In this panel from *Sojourn* #12, penciler June Brigman indicated black on the back of Mordath's head, back and right arm. However, Mordath's chain mail is drawn in a consistently flat line (also known as dead-line) which abruptly ends at the shadowed area. Since it was chain mail I was dealing with, I reasoned that the little details closest to the light source would barely show. As the bits of chain mail get closer to the black area they collect more shadow. This example of fading uses tiny shapes, rather than lines, to congeal around a black area.



I used a Hunt pen holder (under \$5.00) and a Hunt #104 quill tip (a buck each), one of the smallest tips around. I start where I decided the lighter area would be, then bear down on the quill more with each quill-stroke. You'll want to buy several tips in case they break on you. Some artists go through several tips a week. I've inked two issues of *Thor* with the same one. I'm cheap when it comes to supplies, and maintain good care of them.

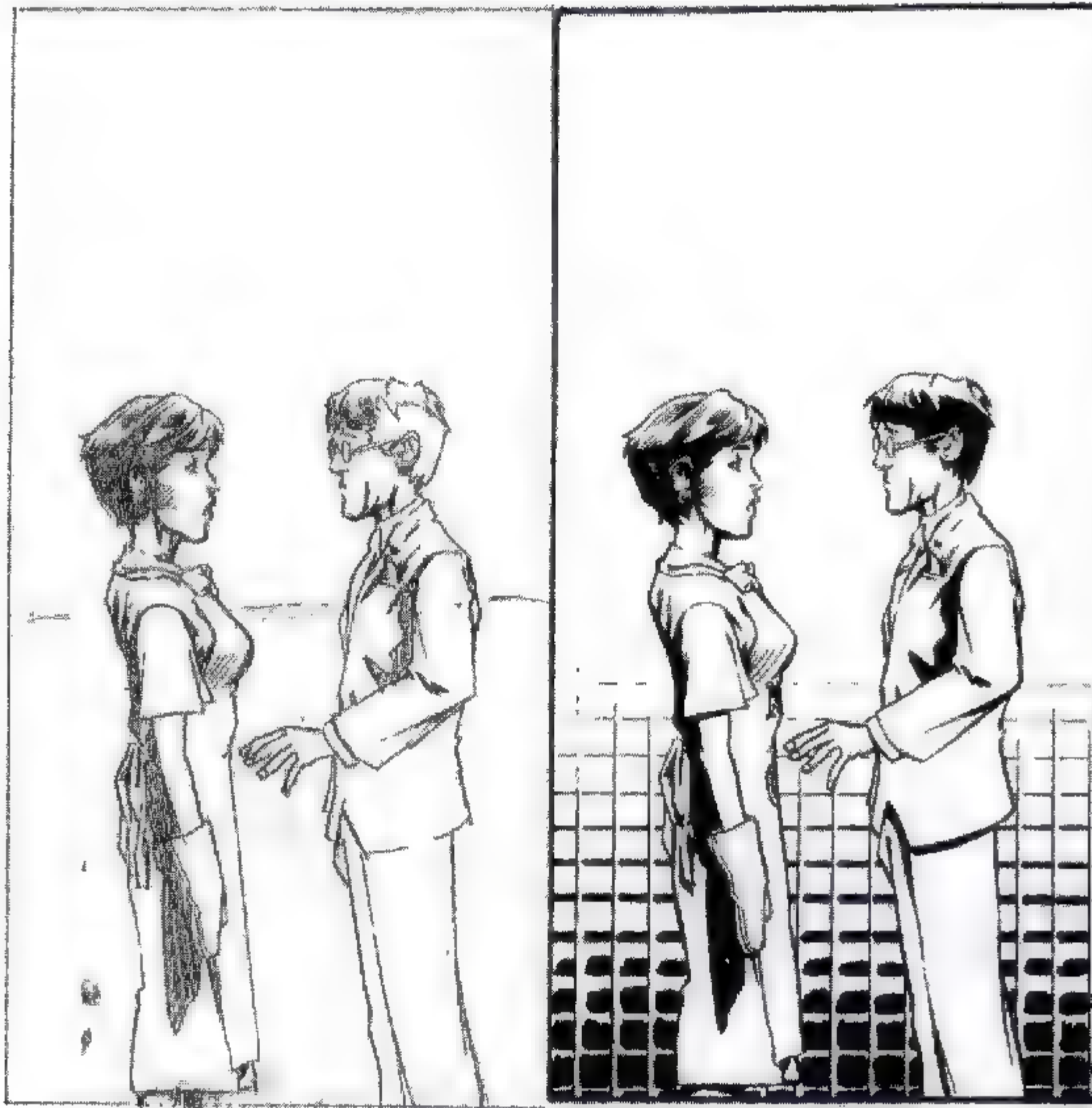


You'll notice I reinterpreted the chain mail drawing as well. I had inked the previous year of *Sojourn* over Greg Land's pencils and was asked by the art director to retain the style Greg had established. That's why the chain mail has a more beaded look rather than the "lasagna" look.

### Fun with Negative space

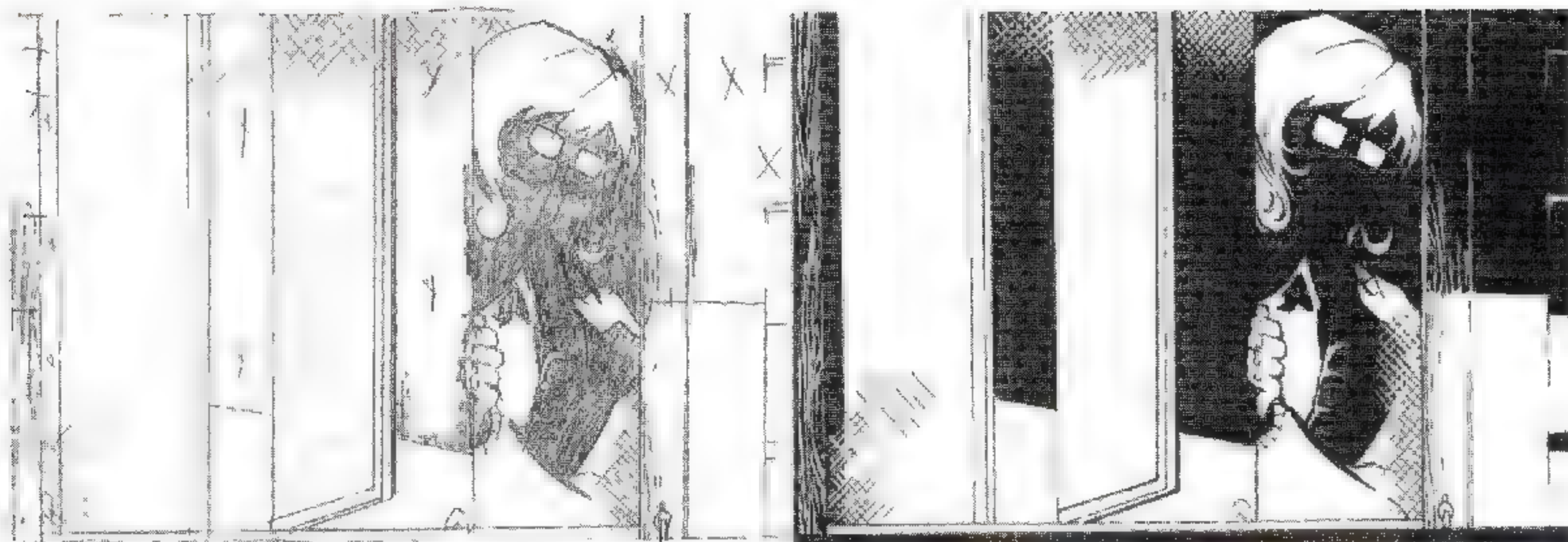
The rest of these examples are plucked from my travels with penciler Karl Moline on *Route 666*.

**Figure G** - This is a unique example of a penciler's faith in his inker. Karl was already involved with another page when he recalled that he neglected to add kitchen tiles to the bottom of this panel. The tiles were well established in previous pages and this vertical panel would've suffered if they remained absent. You can isolate figures for dramatic purposes, but if it's done in too many consecutive panels it hurts the storytelling. FYI: Don't make a habit of doing this unless your penciler or editor requests it.



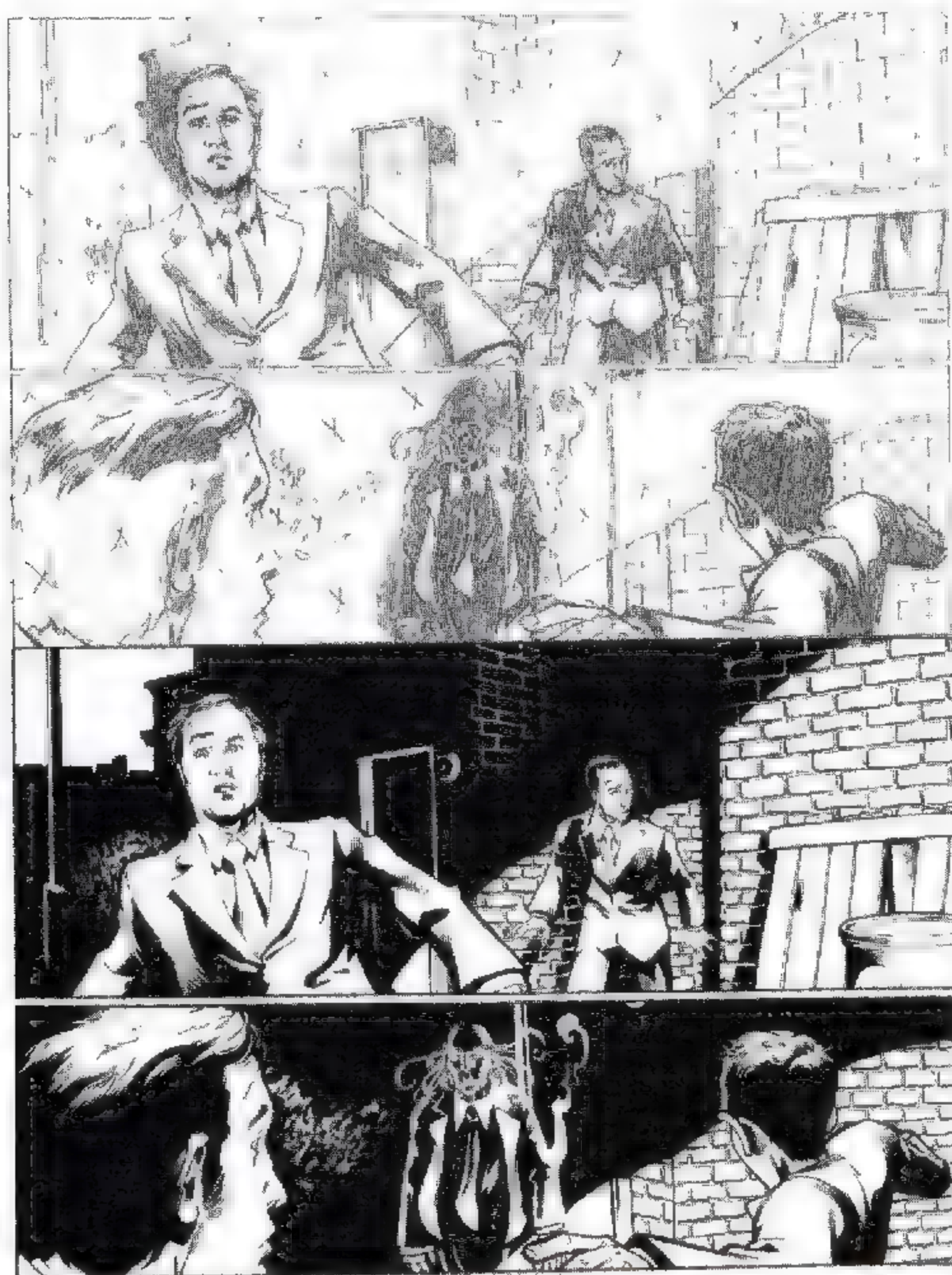
I estimated where the tiles would begin and then marked it with a horizontal pencil line. From there I evenly measured construction lines for the tiles. I purposely skipped the top row of tiles and began adding tiny touches of ink to denote the tile shapes. As with the Mordath chain mail, I added more black with each succeeding row that led away from the light source. As the tiles become more black, they eventually become more defined by the negative space between them. At the bottom is the illusion of white lines, when in actuality all I did was fill those penciled squared-off areas more and more until the white gaps between the tiles became thinner, almost brittle. Adding the factor of printing reduction, the illusion is accentuated.





### Adding White to Black

**Figure H** - *Route 666*'s main character, Cassie, is peeking around a screen door. Notice how Karl drew crosshatching in the black "X'd" areas as well as the white areas. This was to let me know that the screen door mesh should be hinted at, to continue the illusion through the shadow. You've probably seen this weird trick of the light in real life. On the white area I used a 3x0 rapidograph, on the black, I pulled out my trusty Y&C Gel Xtreme 0.7 GX 101w Pastel White (\$3.00 each). It's a ballpoint pen filled with white ink that you can rule tight lines with. You can almost hear the creak of the door and the chirping of crickets in this panel.



**Figure I** - Two consecutive panels featuring two plainclothes government agents, trapped in an alley by a ghost. You'll see a few random shapes behind the main agent. Karl left a note for me that it was an indication of bushes. Once I inked the panels and then erased, I took a brush with whiteout and smudged it around to give it the organic looseness of shrubbery (I like that phrase, it sounds like a foreign movie). As the whiteout begins to dry out on the brush, keep working it around. This gives it a nice, uneven graying effect. I like Pro White (short for process white), but use whatever you're most comfortable with. When you first open your whiteout it may be a bit thick. All you have to do is add water, but do it a little bit at a time or you'll thin it out too much. On the bricks, I added detail, loosening the lines and making the bottom lines of each brick heavier than the top, creating more directional light.



## Other Tricks of the Light

**Figure J** - Crisp lines that, instead of stacking, flare out wide to meet the black. This is known as “tapering” off the black. Lots of ultra-clean style inkers use this technique, like John Dell and Dave Meikis.



**Figure K** - Rustic-looking, grainy fades, in my attempt to imitate Kevin Nowlan.

**Figure L** - I was thinking Terry Austin when I inked this panel. Cisco is cautiously climbing the stairs. The heaviest shadows are where Cisco’s foot touches a step. I used thick vertical Rapidograph pen lines that are so close together they fill in with black in some parts. With each step up I used a thinner pen, so more white would show. I repeated the technique at the top of the stairs, but in reverse, since the top of the stairs was in shadow. I was thinking Terry Austin when I inked this panel.



Hey, I only steal techniques from the best.



## Observations on Inking

**Figures M & N-** The “puffy” cuffs and trim on Cassie’s jacket sleeves were a kick to ink on *Route 666* (sorry, corny joke, I know). You can see why when comparing the pencils to the inks. They’re fun shapes to play with. Using the trusty Hunt 104 Quill, I bore down where the puffy jacket trim would naturally fold into shadowy shapes.

If you find a the Hunt #104 tip too scratchy, work with it a bit on a practice sheet of bristol board and it’ll eventually wear the tip down enough that you can achieve smooth lines. But keep the tip wet with ink and glide the pen tip over the paper. I like to work out a new tip on an actual page where there’s a big black area indicated by the penciler. That way, I’m familiarizing the new tip to the paper.



Thank God I’m wrapping this up, ‘cause I’m halfway through the alphabet and I’ve resorted to lame jokes. Imagine how far I’d have gone if I made it to Figure Z!





**Bobby Hickey**

## **Conventions as Promotions**

I was originally going to talk about convention setups and displays, but after thinking more about the con process I believe we need to discuss more about creating products to sell at the convention. This is after all part of the con process. We'll take it for granted that you have a comic book.

The first thing is, no matter what you produce you must make it look as professional as you are able to. And remember, you're not going to attract everyone that walks by your table. It just won't happen.

Colored posters are very cool and affordable if done in a basic format. David Mack, the creator of *Kabuki*, used to bring a portfolio of colored prints that he would have made to conventions and sell them. Some of these were cover images and some were pages before the lettering was added. To do this affordably, David knew the main thing was to have a process that kept the prints in a certain format to be easily printed. I'm going to share this with you.

Remember, the image needs to be very striking and should look good framed on a wall. You may want to ask some friends and colleagues what images they would like to see as posters. Once the print is selected then the process is very simple: a nice 11" x 17" poster can be digitally printed for a very low cost, and you can do as few as six or ten prints at a time.

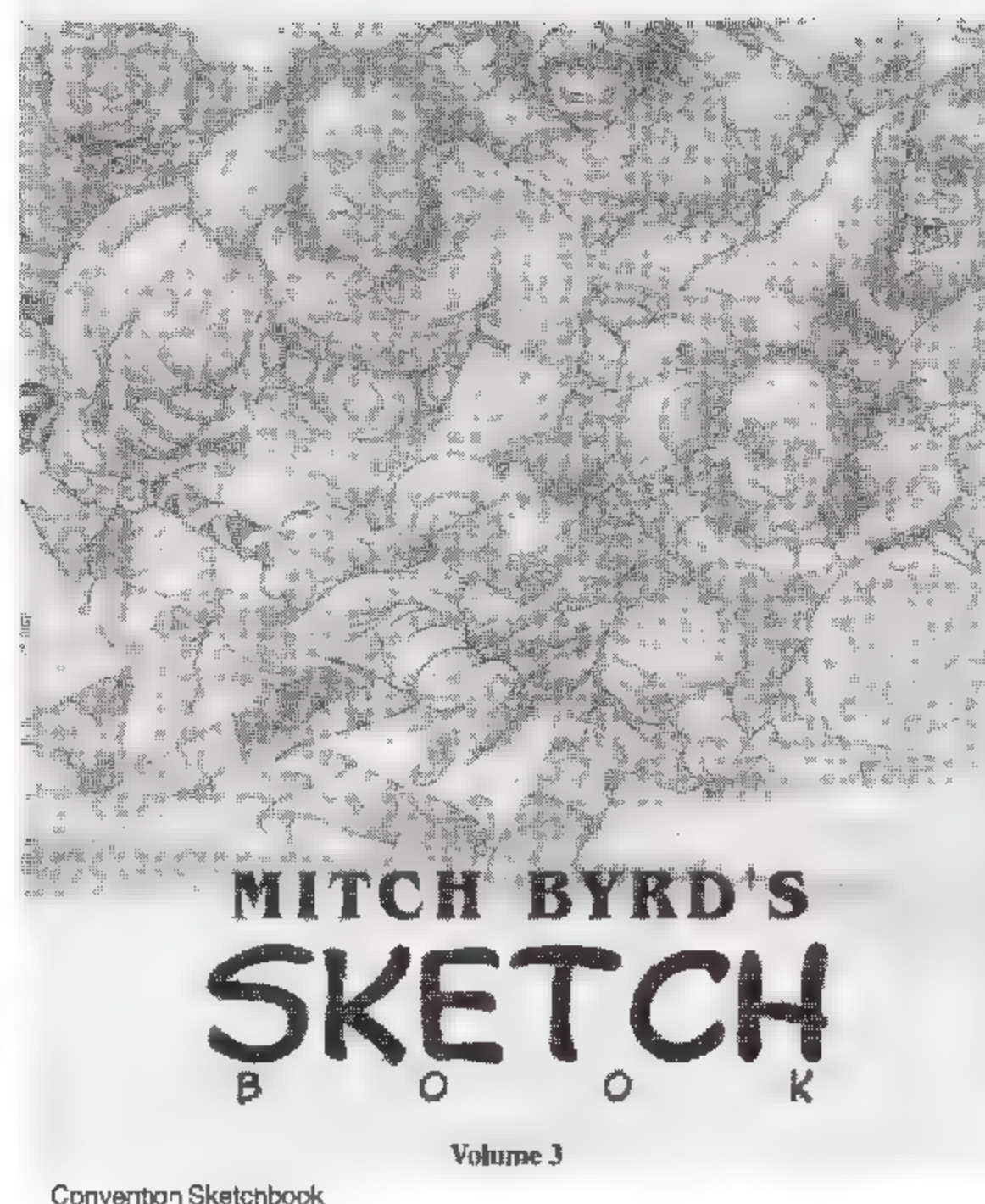
When setting up the poster, remember to leave a white border around the edge. This border is a must for the digital printers. And I always found out that I would rather be the one to decide what if anything was cut off, rather than allowing that decision to the printer.



Hmmm, we have poster so what else can you put together? Ashcans. I use to collect them at conventions to give myself something special to collect from each con I went to. Back in their heyday everyone had them, from the bright and colorful Jim Lee tables to goth guys sitting in dark con hall corners.

Ashcans are a way to show off your pencil work and designs for your characters, and if you're like me you have more characters then you can put into one book. Ashcans can be produced easily in a 5 1/2" x 8 1/2" format, and again are very affordable. An ashcan should have part of a story included in it.

Trading cards are another cool item that can be produced for conventions. The only problem is that most publishers give them away as promotions, so that makes selling them rather hard. You may want to create a set of cards, maybe ten or twelve, and try selling them as a set.



Convention sketchbooks have been the "it" item creators have been bringing to cons the last couple years. They offer a way for the artist to take those cool drawings that never make it into their regular comics and produce a low cost format book that can sell at cons for around \$10 or \$20 each.

Convention sketchbooks can be produced in a 8 1/2"x11" format, or a "travelers format" of 5 1/2" x 8 1/2". Yes, I know I referred to this size as an ashcan, but in this instance we call them a travelers size.

In the larger format the book would most likely be bound by gluing and taping. Because of this I like for the artwork to only be on the right side of the book. This also means that if you have 60 different illustrations then you could produce a nice 60 page convention sketchbook. The cost is minimum and the thicker books look nice. The smaller format is fine and works much like a ashcan, but you won't be able to charge as much for them as you would the larger formats. Also, the larger format offers you the ability to show your art large. One complaint that I have heard is when a creator places a fancy border around each page, this make the original art image itself even smaller. And I believe this takes away from the artwork on the page.

Original artwork, of course, will always be the best item to sell at a convention. It just depends on how fast you are and what you want for your artwork; will it be affordable to a fan? One creator made the statement at an appearance that he would draw any character that a fan wanted - but that he would have to put one of his own characters in the drawing also. Why? You are there to promote your comic book. And after the con the only thing the fans have are the books and merchandise that they have collected. If they are a Wolverine fan and you draw them a Wolverine along with one of your characters, then they now have that artwork with your character in their portfolio or on their wall. If you do this make sure the fans understand that you will be adding your character to the drawing.

That's it. I've included a few items that live seen at conventions. Remember, comics are a visual product and your con merchandise should reflect that.

Next issue...well, you'll have to wait, because I'll probably change my convention tips column idea four times before I get it written anyway.

take care,  
Bobby  
bobh@bluelinepro.com





## Tom Bierbaum's **The Universe at Your Finger Tips** Thoughts on Scripting Comic Books

### *Your Own Worst Enemy: The Many Ways Writers Sabotage Themselves*

Here's a question that's always fascinated me — what determines who becomes a star writer in this business and who's left to only dream of hitting the big time? In the comic book business (as well as athletics, show business and lots of other enticing fields) there are thousands, maybe millions of people who crave a position at the top of the heap and only a tiny handful who ever achieve it. So what separates the very few kings from the very many commoners?

Surely the most important answers are talent and hard work. My guess is 90% of those who dream of reaching the top of the comics field don't get there because of questions of talent and effort.

But that still leaves 10% that represents probably thousands of people who may have as much talent and commitment as the big name stars and yet never break through. When you get to this level, I think a big part of the mechanism that chooses the winners from the losers, beyond sheer luck and happenstance (which you can't control), is your mental approach (which you can).

When we're trying to excel creatively we can easily become our own worst enemies. And many of those who never quite make the big time fall short because there are ways they themselves sabotage their own chances. In other words, it's very hard to be a winner in this business if you don't think like a winner.

So here are some of the ways comic-book writers can end up being their own worst enemies:



### 1. Ignore Yourself and Your Tendencies.

You've got to pay attention to your mind and its creative process and learn how you get the best work out of yourself. Do you do your best work when you're feeling confident? Angry? Persecuted? Secure? Like a winner? Like a loser? Figure that out about yourself and put yourself in that frame of mind when the pressure is on to produce.

### 2. Treat Yourself Like a Macho Dope.

Most of us comic-book writers and aspiring comic-book writers are to some extent insecure macho males who have trouble admitting that we work best when we're feeling secure, nurtured and confident, because it's hard to work that into a boast. But if putting yourself in that frame of mind helps you do better work, you're a dope if you don't figure out ways to do just that. Think of people who like you and like your work, and hear their voices in your head encouraging you. Remember your best moments. Imagine yourself as a big success. Train your conscious and subconscious minds to think of success as your appropriate situation and your current less exalted status as a temporary and inappropriate place for you. You can't expect your subconscious to help you get somewhere if deep down you don't feel like you belong there.

### 3. Have a Long, Detailed Memory About the Gory Details.

One of the insightful comments you hear from football analysts about what makes a good quarterback, oddly, is that they have short memories. The ones who really excel do so partly because somehow, in their minds, their mistakes don't count. When Tom Brady threw a foolish interception late in the Super Bowl that could have easily cost the Patriots the championship, Brady didn't let it affect him at all. He calmly went out and performed brilliantly on two subsequent drives that won the game.

If you want to get to the top of this business, you've got to do the same thing. Learn from your mistakes and missteps and then forget them. Heck, the greatest writers in the history of the business made plenty of mistakes and most of them didn't let those mistakes dent their self confidence a bit.

### 4. Get Too Full of Yourself.

Confidence is absolutely necessary to get the best out of yourself, but a lot of us tend to mistake confidence for arrogance. Arrogance, actually, is an insecure person faking confidence. Confidence allows you to make smart choices about the creative ideas that are flowing from your imagination. Arrogance robs you of the ability to distinguish the good ones from the bad ones.

So how can you tell when you're being confident and when you're being arrogant? I think confidence is appreciating one's own strength while respecting and valuing those who take a completely different approach. Arrogance is different, it's always on the attack, trying to discredit the alternatives because it lacks confidence in itself.

This is an important distinction. There's a fine line between being a writer and a blowhard. Don't be one of those who crosses that line.

### 5. Schedule Yourself Out of Your Peak Work Hours.

What time of day do you do your best work? I don't necessarily agree that most people have a portion of the day when they're most productive — to me these are almost always people prone to putting off work and staying up late, so they end up feeling like they work best at 3 o'clock in the morning. I'm not sure I do better or worse at any given time of the day, but then, lots of other creative people swear it's how it works for them. So if you're one of those people, arrange your schedule so you can focus on your work when you're ready to do your best work.

### 6. Shortchange Yourself on Sleep, Food and Drink.

When the pressure's on, you need to be physically up to the task of doing your best work. There's a lot of macho appeal in pushing yourself through your work and skipping meals and cutting back on your sleep and so forth — this is one of my most common errors — and you end up doing your most important work when you're far from at your best physically.

Sleep and food are important, but almost all of us underestimate the importance of water. I keep a half-gallon jug of water next to the desk and try to drink the whole thing through the course of the day. I believe the recommended daily intake of water is eight eight-ounce glasses, which is way more than most people drink (and you're supposed to drink a lot more if you also indulge in caffeinated beverages, which pull the water right out of your system). Many everyday health complaints and discomforts are related to dehydration, so keep regular drinks of water a part of your routine.

### 7. Procrastinate.

This one speaks for itself. If you care about your craft, don't goof off and avoid it till you don't have enough time left to do it right. It's very human to procrastinate, but if you want an edge over the thousands of other aspirants you're competing against, you can't afford to give in to this very human tendency.

If it's hard to get into your project, just pick an easy, fun piece of it and do a little work in that area. Then see what next little piece might be fun and continue on until



you've made a decent dent in the project and the rest of it doesn't look so daunting.

### 8. Panic.

Procrastination often leads to panic when the deadline arrives. I once read an account by a guy who'd been a pilot in World War II, and whose wife couldn't understand how he could calmly drive the family station wagon down the highway after a bee got into the car and was buzzing around him. To this guy, a buzzing bee was nothing after he'd flown a plane in combats with bullets buzzing around him.

If you want to accomplish something meaningful, you've got to train yourself to be one of those people who don't indulge in the panic reflex when the pressure is on. Think about that World War II pilot with bullets literally buzzing past his head, who would have died a horrifying death had he given in to his panic reflex. The pressures that are making you want to panic at the keyboard really *are* virtually meaningless.

Make pressure your ally. Use it to *focus* your mind, not panic it. This isn't easy, but if you don't have the force of will to make it happen, you're not doing part of what it takes to stop being a dreamer and start being a success in this business

### 9. Rush the Job.

Procrastination and panic lead to careless, rushed work, which is seldom going to be your best work. On the other hand, you can do just as much harm if you...

### 10. Overwork the Job.

It's very easy to spend so much time on a script that you tinker and noodle it and get so immersed in it that you start doing a lot more harm than good. Except when it's a real rush job, always give yourself time to put the work aside for a day or two or at least a few hours, and then come back to it when you can look at it from a fresh perspective. A lot of times you'll find you had it right the first time, and a lot of your subsequent noodling and editing pushed your work in the wrong direction.

You also have to create some distance between you and the work so you can see it through the eyes of a second party who doesn't know ahead of time what the story's trying to say. Don't write a script that only works in the little world inside your head.

### 11. Get Bored With Your Own Story.

If you spend too much time on a story, you can start getting tired of it. A carefully constructed script headed toward the right ending suddenly may take a misguided U-turn right at the conclusion. What you have to remember is that you may have been living with this story for days, weeks and months, but your audience is

going to read it over the course of minutes. What eventually gets boring to you may be just what the story needs when you experience it in its natural rhythm. Give the readers the best ending for someone who likes the story, not the ending that's most interesting to someone who's become tired of the story.

### 12. Obsess Over the Little Things.

A lot of us get stuck on a pesky little aspects of the script and burn up a lot of our time trying to make a tiny piece of the whole exactly perfect. We hurt the big picture because we're too focused on little things.

When you find yourself spending too much time on something, put it aside and work on something else for a while. Sometimes, the harder you try to solve a little problem, the more elusive the solution becomes. And nine times out of ten, a viable answer will present itself almost immediately after you've distracted your mind for a while.

### 13. Invent Rules.

A lot of times when the pressure is on, we lose our courage to do something different. We convince ourselves, "I have to do this, or I can't do that, because a comic *has* to be the way everyone else is doing it." You talk yourself into doing timid, half-hearted versions of what everyone's seen a hundred times. You rattle the cliches of the business rather than putting yourself into your work.

Even when they don't realize it, comic-book readers want to be surprised. Don't drag them through the same routines they've come to know and expect, give them something human and real, something from your gut and heart that they can relate to. Don't perform a ritual for your readers, talk one-on-one with your readers.

### 14. Get Into Fights.

This business is full of dreams, egos, passions, ambition and heartbreak. Conflict is inevitable, especially when you're under pressure and might suffer a major setback if you don't produce.

But anger is the enemy. Fighting is one of the most counterproductive things you can do. You'll quickly find yourself paying a lot more attention to your fight than your work, wasting your passion on the conflict rather than channeling it into your creativity.

If you want to succeed in a very tough business, you've got to make these obstacles work for you not against you. When somebody does something to piss you off, don't give in to anger. Resolve the conflict through a constructive solution and then replay a modified version of the conflict in your writing. When you know you've been wronged, put your character in



the same position and you'll be writing about a conflict that's real and that your readers can relate to.

### 15. Overpromise.

In our eagerness to please, we can promise to do something on an impossible deadline or take on too much work. This is a dangerous trap because nothing will burn a bridge quicker than promising to come through when they're really counting on you and then blowing it.

Don't promise what you can't deliver. And when you do make a promise do what it takes to come through, even when it takes the seemingly impossible.

### 16. Be Afraid of "No."

This was our big downfall. You can't get anywhere in this business if you don't grow a thick skin that doesn't mind rejection. You've got to go after the assignments relentlessly, not letting a whole string of "no's" rob of you of your confidence. If you want to make it, you have to convince yourself the yesses count and the no's don't.

Likewise, don't let criticism get you down. Remember that short memory we talked about above. Again, the compliments count and the criticisms don't. It doesn't really make sense but it's one of the ways the people who make it in this business separate themselves from the people who don't.

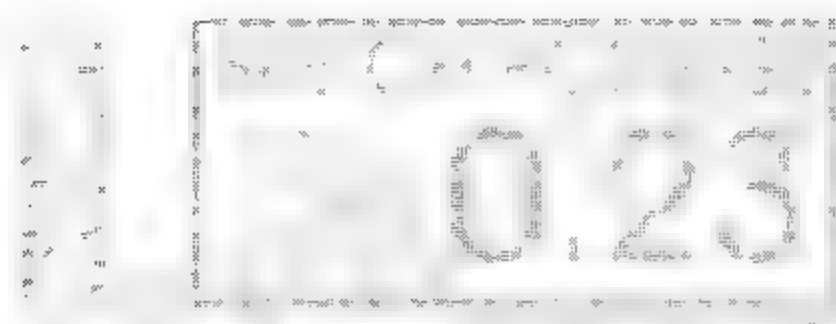
All of these mental gymnastics can be difficult and they're certainly not the natural way most of us react to the world. What it takes is practice, effort and patience. Eventually it becomes second nature, and you start thinking not in ways that hold you back but in ways that help you do your best.

At that point you stop being your own worst enemy. And gradually, with a little luck, you find yourself spending less time dreaming about success in this business and more time accomplishing it.



Sometimes you realize you have met the enemy and he is you





## Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to [sketchletters@blueinepro.com](mailto:sketchletters@blueinepro.com). With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Hey Sketch,

What programs and supplies could you suggest to learn how to color comics digitally on the computer?

Thank you,  
Joshua Thayne

Joshua,

The program used by most colorists is Photoshop. It offers the largest range of abilities for comic book coloring. Also, you may want to pick up the new coloring CDs by Brian Haberlin. These are some of the best tips and techniques for coloring comics that I have ever seen. Brian has created computer tutorials on the step-by-step process of coloring many different formats of comics. I believe we have them on our web site at [blueinepro.com](http://blueinepro.com).

Bobby

Hello Sketch,

I had a few questions for Aaron Hubrich on Wacom tablets. What kind of Wacom tablet is needed to color artwork? Does it matter what size it is? Does the tablet size correlate with the size of the original scan (ex.: 8.5" x 11")? Also, does a Wacom tablet novice need a manual to operate it in Photoshop? If it is needed, is there a book out there that you could suggest? I hope that you can help me out.

Thank you, and I really dig Sketch magazine.

Aaron's not here, but let's see if I can help you. I use an older Kurta tablet, but it works the same as a Wacom. There's nothing special to add, and with the newer programs the drivers are usually included and not a problem to add. You'll need the manual to set up the features that you'll want to take advantage of. The size doesn't reflect the size of the artwork, it matters more what room you have to set one next to your computer. I like a large tablet but most creators have smaller ones that sit next to the monitor easily. I know of no books but maybe we can talk John into doing an article on tablets.

Bobby

Dear Sketch,

I was reading an article on inking in your magazine. Where could I get some penciled photocopies of comics to practice inking? Are there any places in Toronto, Ontario?

Daniel

You used to be able to get copies from some publishers to ink as samples. I'm not sure if they send them any more. We place a few sample pages inside of our inker's kits. You may want to try and hook up with a local artist that pencils, and make copies of his pencils to ink them. Always make copies so you can see the original pencils and what you inked.

Bobby

Dear Daniel,

If you have some time and a few dollars to spend on practicing your inking, try running some searches on eBay. Artists, collectors, and fans often offer photocopy collections of art old and new for sale. You'll often find material ranging from legendary greats like Wally Wood and Gil Kane to something someone snapped up from the current hot artist of the day. And there's another good place to get some copies to practice on: cons. Artists and editors often have photocopies of sequential pages or pin-ups with them at con appearances. These copies are generally for display and promotional purposes, but depending on the circumstances you might be able to get a few extras to take home—and you get to meet an artist along the way, so maybe you can get some pointers or insight along with your copies.

If you are getting copies from eBay or other sources through the mail, don't get angry or disappointed. Many beginners get frustrated, always expecting perfectly sharp, dark black, crystal clear copies when they are able to obtain some; the quality of the photocopies you get might vary, as might the quality or level of finish the actual art the copies were shot from. Keep in mind that pencilers work differently, some very loose and others

incredibly detailed and tight. If you're starting out, look for a style and subject matter that interests you and looks like something you'll enjoy biting into—you should enjoy your early efforts while you get into the swing of using your tools and some basic techniques.

And though this might sound silly, don't fail to make copies of your copies once you do get some. If you're one of those lucky people that knows an artist and has an endless supply of pencil copies available, you don't have to be concerned. But after waiting to get some, many folks are anxious and excited and start working right away on the actual copies they just freshly acquired—a lot of fun until you make a mistake, and are instantly out the copy and prime base material to work on you've been trying to get. Maximize your money, time and efforts, and make additional copies of your new source material. This will allow you to try a variety of new tools and styles over again and again until you find what works best and most comfortably for you. It will also give you something to on which to check your progress, as you proceed over time down your inking path.

Always make a record set of your material, Daniel. Good luck with your work, and let us know how you do.

Flint

Sketch,

On the black and white printings, would it be possible to have gray shading (marker or otherwise, but only gray for shading) and not be considered a color printing? Please respond with an answer to this question when possible.

Thank you,

Brian

Grays add nice tones to fill in white areas on black and white printed books. But if you use solid blacks for shading, you may not want to use grays. A few books that pull off the black and white books are Cerebus, Bone, Little White



Mouse and Strangers in Paradise, just to name a few  
Bobby

Hello,

I have question. The "Pro" ones seem the ones I need, both for the description and the price - but you say that they're not recommended for quill pens. I don't ink with quill pens, but with disposable Staedler pens. Is the paper so soft I'd be damaged by this sort of pen also?

Felipe Sobreiro

Felipe,

The Pro boards are an intro board and should be used for pencils and markers. The Staedler pens work nice. But I always suggest that if you're working on a project that you plan to publish, then you may want to use the better Premiere series boards. These art boards are better for illustrating and for keeping

Strathmore has cotton in the boards and this offers for better boards all ways around

Bobby

Hi there,

I've been back from Iraq now since Jan 17th. I want to take this time to thank everyone at BlueLinePro for your services. I was flattered when I phoned BLP and found out someone took care of me exclusively. If it wasn't for you guys 'n' gals, I would've gone insane from mind-numbing boredom.

Eric C. Martin

Dear Mr. Martin,

You didn't mention the branch of service you're with, but everyone at Blue Line thanks you for the fine services you and your fellow guys and girls are providing for us. We're a very small organization here at BLP, and admittedly we try to cover a lot of bases, but we try to

offer personalized service as often and as quickly as we can

We're glad to hear you're dealing with boredom, and we're glad to do what we can to help alleviate it - we'd rather having you getting bristol board cuts than ducking 7 62. Thank you. Stay safe and take care.

Flint

Sketch crew,

Can you make screen tones on the computer? If so, how do you insert them into the artwork? I think manga art is cool, and I want my artwork to look that way.

Sly Guy, Warren

Sly or Warren,

We have published a few articles about creating screen tones in Photoshop. Sketch #9 should give you a general idea on creating tones.

Bobby

SKETCH MAGAZINE ENVELOPE ARTWORK



Bill Lindley  
Rosharon, TX

Charles Dougherty  
Philadelphia PA

Bill Lindley  
Rosharon, TX



# BOOKS, TOOLS, ETC.



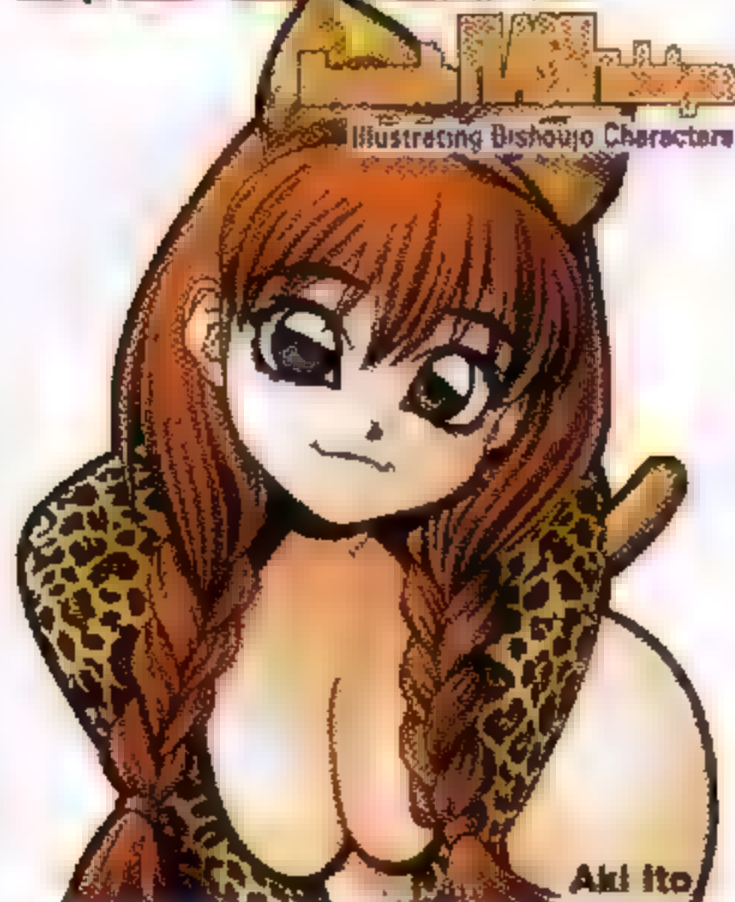
## YOU CAN DRAW MANGA #1

Masters Edition

Antarctic Press \$4.95

Another new How To Draw Manga comic book. This issue covers drawing the Manga characters and styles. Some of the artists are Antarctic Press founder Ben Dunn, along with Fred Perry, John Kantz and Brian Denham. This includes most of Antarctic Presses stable of artists, so if you're a fan of Antarctic Press then this book is your cup of tea.

## HOW TO DRAW MANGA



## HOW TO DRAW MANGA MACROMEDIA FLASH TECHNIQUES: ILLUSTRATING BISHOUJO CHARACTERS

Graphic-Sha \$

This book reminds me that the original use of Macromedia Flash was to digitally color. Then came the animation, and wow, it took off. This books offers many different uses of Flash including coloring, inking and moving objects, but the focus is illustrating Manga charac-

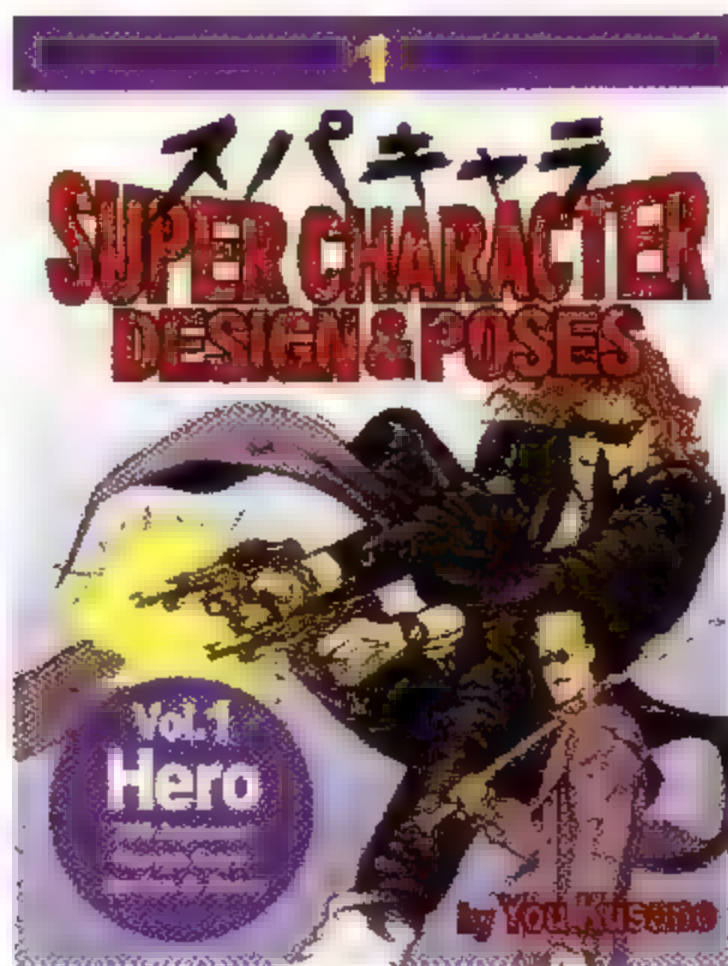
ters. A nice book with a gallery of artists and where to see more of their work. Nice for any Manga fan



## THE NEW GENERATION OF MANGA ARTISTS VOL. 5 THE KAO YUNG & KUAN-LIANG PORTFOLIO

Graphic-Sha \$14.99

A portfolio book including a large amount of color pin-ups. The sketch section located in the back of this book includes the original pencils of several of the pin-ups in the front. Nice, but you'll need to be a fan of this style of Manga artwork to enjoy.



## SUPER CHARACTER DESIGN AND POSES VOL. 1 200 JAPANESE MANGA GUY'S DESIGN & POSES

Japan Publications Trading Company and Diamond Book Distributors \$17.99

As you can guess, this book includes many different aspects of drawing the figure. Just a few of the headings are

"Works" covering Half Breeds, Shadow, Metallic Woman, Horror Hero, and The Cool Killer. Next is "Body," covering most aspects of the body, "Face" is next, and yes, it looks at the face from many different angles. "Characterization" includes Small but Strong, Costumes, and more. "Pen Techniques" and "Poses" wraps this book up. Informative, and a nice addition to a shelf of Manga How to's.



## SUPER CHARACTER DESIGN AND POSES VOL. 2 200 JAPANESE MANGA GIRL'S DESIGN & POSES

Japan Publications Trading Company and Diamond Book Distributors \$17.99

The same subjects as the above "Guy's" version, only done with the female. I actually like this book better. Hmmmmm.



## HOW TO DRAW MANGA #4 COLLECTION

Antarctic Press \$21.95

This book collects several of Antarctic Press' How To Draw Comic Books. The



# BOOKS, TOOLS, ETC.

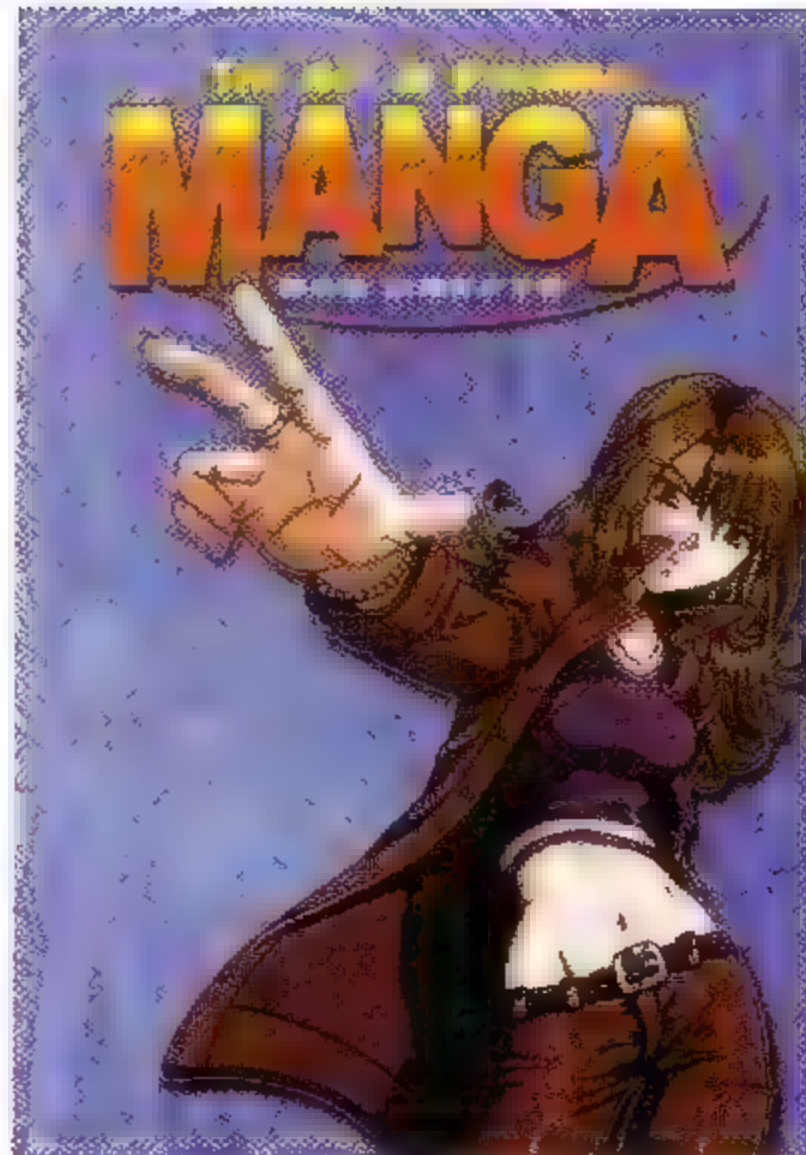
collection doesn't tell us which particular books. It's nice and fits well with AP's other three collections, as Ben Dunn and his crew continue to teach the Antarctic Press style of Manga.



## POSEFILE REFERENCE COMBAT COLLECTION 1 CD EDITION

Antarctic Press \$29.95

An indispensable photo reference for the artist. Antarctic tells us this on the cover. It does include hundreds of photos from multiple angles this is also stated on the cover. Any photo reference is nice and hard to come by. The only thing is, I would like to have seen more models. Don't get me wrong, the young lady they use looks great holding a sword, but for perspective and characterization purposes I would have like to seen several different sized ladies and men.

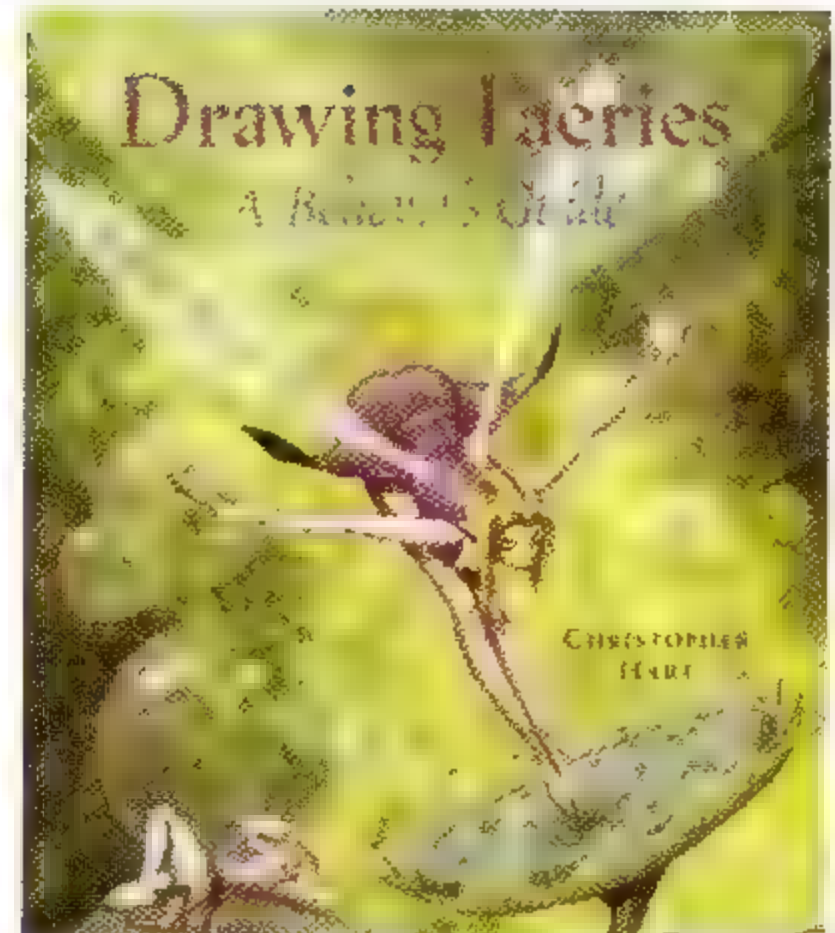


## THE ART OF DRAWING MANGA

Barnes & Noble

Ben Krefta \$14.95

An introductory look at Manga artwork. This starts you at the basics and leads you down that dark path of Manga art. It's more of a "younger reader," "for beginner artists" level.



## DRAWING FAERIES

Watson-Guption Publication

Christopher Hart \$14.95

In an on-going amount of books from Christopher this book starts off with a story. I believe this is the first time that I've seen this used as an introduction. Then once he moves into the HowTo... He simply breaks everything down to face, body clothes, etc.

A few nice illustration from concept to finished colors. A nice intro book.



## MAKE YOUR OWN COMICS The Small Press Primer

Ape Entertainment

Mike Hall \$12.95

This book focus on taking your artwork and getting ready to self-publish or "Small Press". Cover such subjects as Computer Lettering, Computer Coloring, Script Finding A Printer, Staying Motivated, Concept Development, Making the Most of Your Time and more. This book is quality information from someone who is in the trenches. I believe certain subjects could use more information and a little color when talking about coloring would be nice. But neither of these take away from this book.

## FEATURE



## KIDS DRAW MANGA

Watson-Guption Publications

Christopher Hart \$10.95

Unlike most How To books this is focused on kids.

Breaking drawing down to simple shapes. It reminds me of the how to draw books from the old hobbyshops. The cover is simple and goes along with the content. A great book to introduce Manga illustration to kids.



# TOOL TIPS

## Going in Circles

by Bobby Hickey



I recently start using disposable tech pens to ink borders and any straight edges. With a lot of work here at Blue Line of the "hurry up and wait" or frustrating "stop n' go" variety - you creative types know what I'm talking about, you have the same interruptions at your jobs - I find myself jumping from project to project while one piece or another must wait at certain stages of finish. But you know what that means: a lot of clutter, which can lead to the occasional and unavoidable catastrophe. You want less clutter, less margin for error, in your work place. And my trusty and time-proven old-school technical ruling tools, while certainly reliable and effective, require more care and fussing about with than modern disposable tech pens (they're also more fragile and can be more expensive to replace).

Once I decided I wanted to go with the disposable pens as my everyday tool instead of my old school set, I naturally wanted to get the old set out of my immediate work area. This would allow me to use the larger space it took up, another benefit of going with the smaller, durable disposables. Great so far; less fuss, no cleaning up pens every time I put one down, no spills, and more table space.

I started out fresh, but halfway through a new piece I instinctively reached for my reliable old set and suddenly realized I had not come away clean.. I still needed my great old circle compass from tech school. Like the rest of the old school set it was very reliable and offered terrific quality, as well as a variety of line thickness once you mastered it. But it could run out of ink half way round the circle you are working on, and could blot anywhere on your piece, especially when you try to restart it at your critical "pick-up" point where you try to continue your circle flawlessly. And again, it needed careful handling and continual cleaning, time and care I couldn't really afford at the moment as I jumped from one work area to another and back again. At this point I really needed the flexibility of a time-effective and more carefree tool, so I set off in hopes of finding a suitable replacement for my circle compass.

I found myself checking out some Alvin product, and their Multi-Use Clip Compass caught my eye, though it looked a little unwieldy. But don't be put off by the bulkiness. It's very finger

friendly, and offers tool grasping versatility to make any hair-pulling last minute rush job easier: its great "clip" feature allows you to hold and use any conceivable size tech pen, marker, brush, even specialized thin tools such as cutting knives - and everyone's favorite; crayon. It gives you a good range the minimum sized circle was about 1 inch, and the largest was about 9 inches in diameter. That should cover most of your comic art page needs.

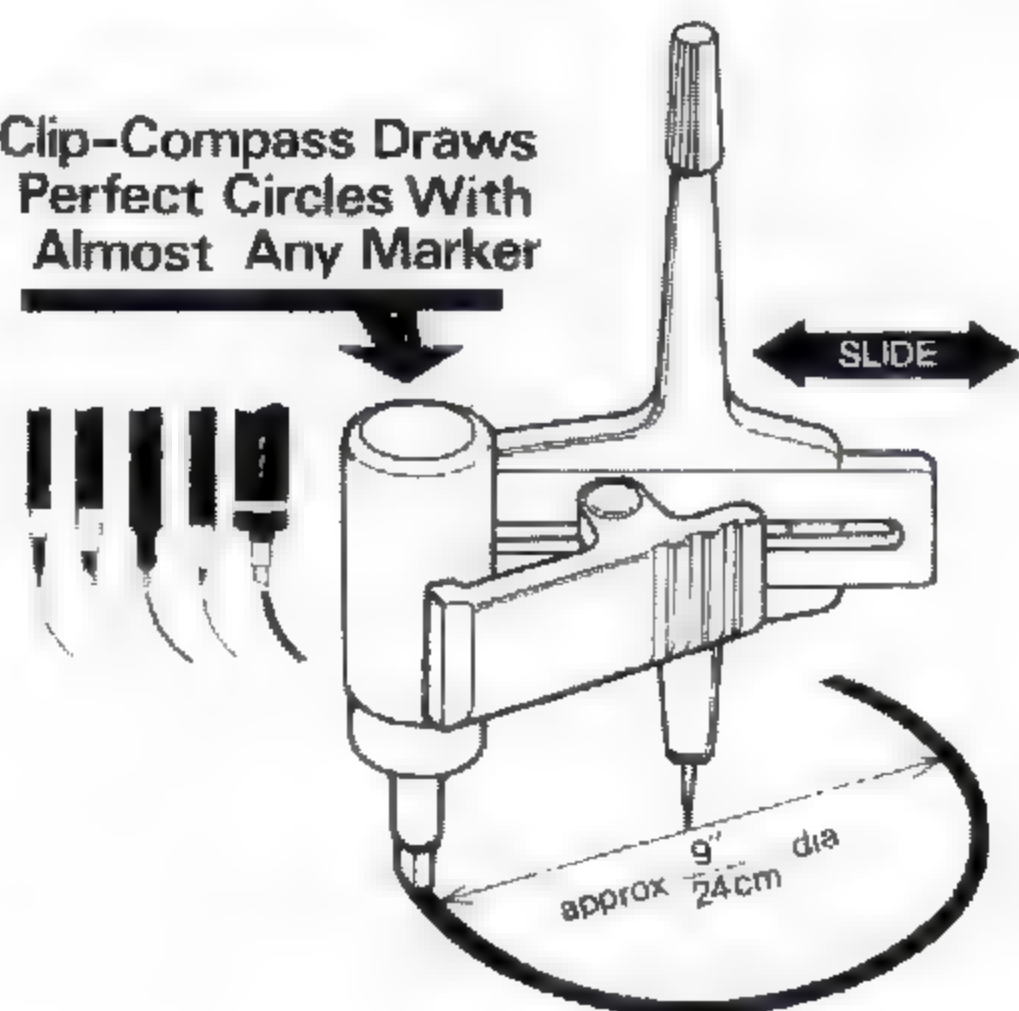
Not big enough? Working on two up, oversize art board for a super detailed special book or some advertising project on the side, and need more size flexibility? No problem. When you have to draw a circle larger than 9 inches, Alvin also make a 7 1/2" Extension Bar for their Clip Compass. This extension piece allows you to make up to a 24 inch diameter circle. And if need be, you can add on extra Extension Bars for even larger circles of up to 39 inches.

My new Alvin Clip Compass has really eased some of my art table headaches. The Clip Compass allows you to use any of your tech pens or markers, just choose the pen thickness you need and you can pop it into the Alvin in a second, and change up smoothly and quickly. It's a lot lighter than it might look, made out of a durable plastic with some metal fittings.

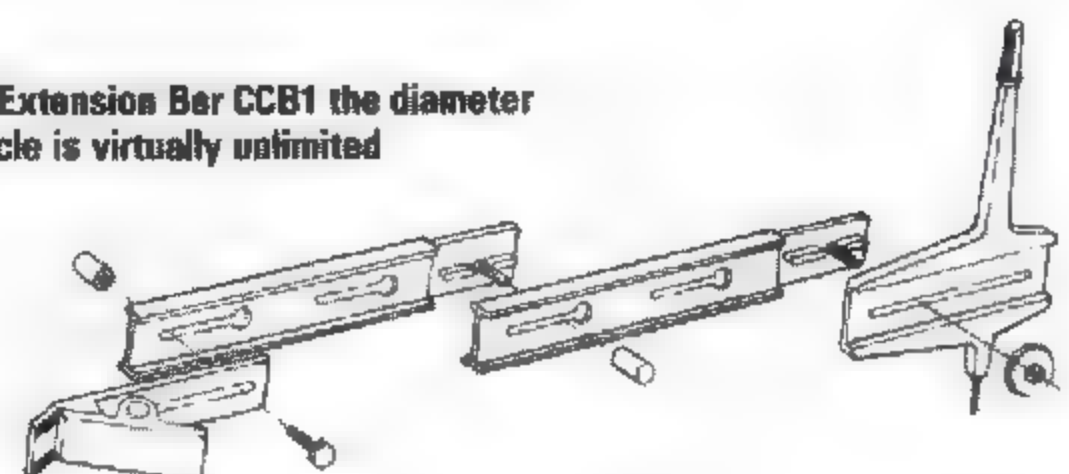
You can pick up the compass unit for around \$20.00, and the extension unit (if you need one) for around \$10.00. For those of you that don't have the hands - or time and patience - for a technical compass to do your inks, I think you'll find it's well worth the investment.

## CLIPCOMPASS

Clip-Compass Draws Perfect Circles With Almost Any Marker



By adding Extension Bar CCB1 the diameter of your circle is virtually unlimited





# Space with Patterns

by Mitch Byrd

Pattern: "an arrangement of form" as the dictionary defines. No offense to Webster's, but that is not the most useful "Pearl of Wisdom" for our use in the business of graphic illustration. Perhaps we can glean a more practical definition from applied use of graphic techniques.

How about "a rhythmic association of similar shapes"? Okay, maybe that's just as bewildering as Webster's. When we say pattern, just think of a checkerboard and we'll draw from that.

Just because I can't define a pattern with words doesn't mean I can't recognize a pattern in drawing - and apply what I see into my own illustrations, as can you. A pattern can have a lot of impact on an illustration. Space and volume can be inserted into the drawing with considered use of "a rhythmic association of similar shapes." Graphically, a pattern tends to form a plane that sets itself apart in space.

Look at the picture with the Pterosaurs and Warrior Woman flying through the cityscape. The building on the left has all of the windows drawn in, forming a pattern that has an implied position in space behind the animals and

in front of the silhouettes of the other buildings. The animals separate in space from the pattern, and it helps to continue to the illusion of depth. It also helps that the animals have similar shapes and that some are drawn smaller than others. Instinctually we think that similar shapes have similar size - so the smaller shapes in the illustration must be the same size, just farther away - which adds to the illusion of space.



FIGURE 1

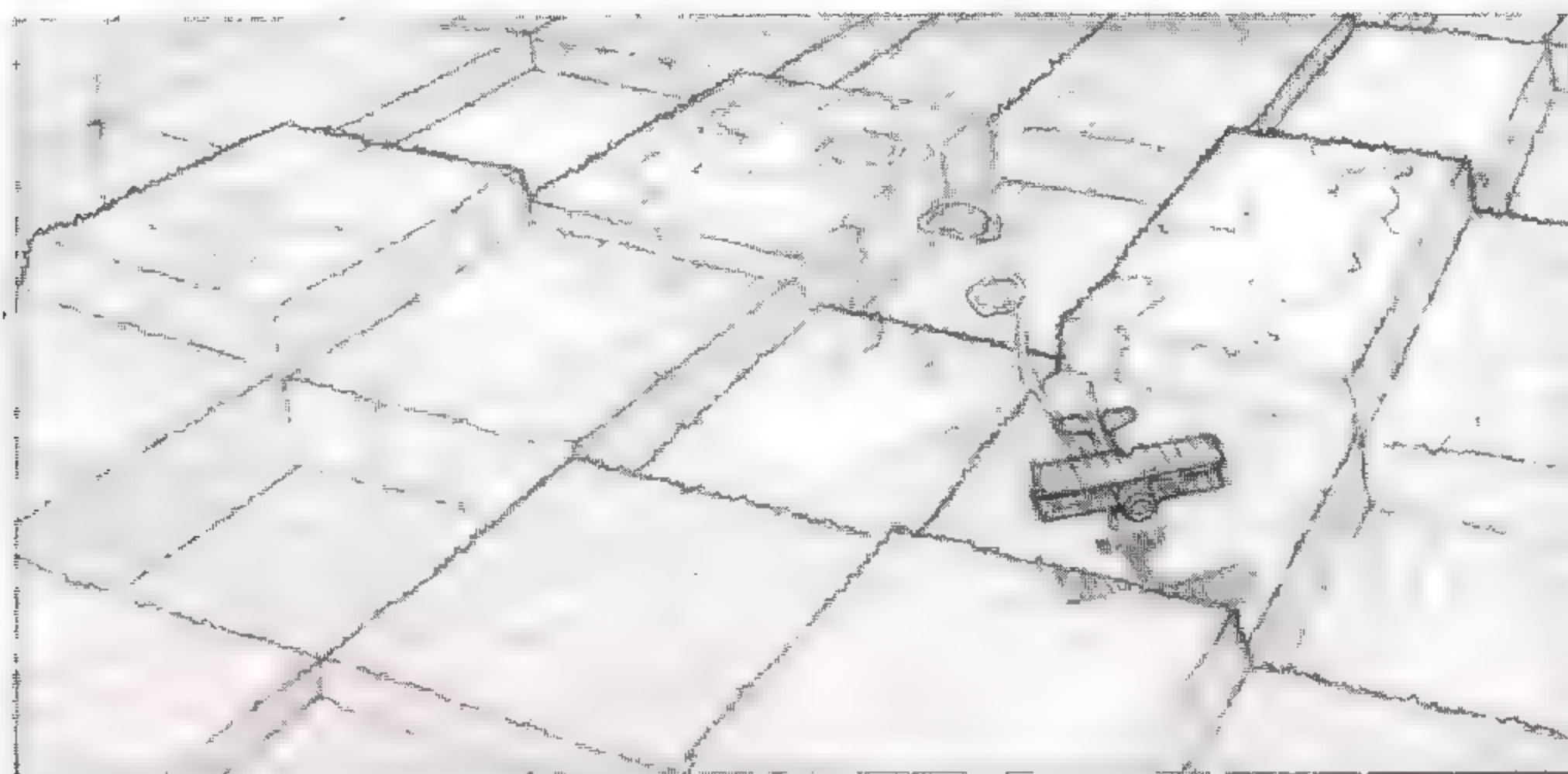


FIGURE 2

Patterns do not have to be rendered as a flat rising vertically in space. Put some perspective in the design and the pattern can help create deep space that characters can inhabit, a three dimensional setting rather than a backdrop. Look at FIGURE 2 and how the aircraft seems to fly out of the back of a setting rather than just moving across a panel.





FIGURE 3

The rectangles that form the terraced landscape have lines that tend to head toward vanishing points that are off panel, but still form shapes that are similar on panel

And patterns don't have to be uniform in direction of placement, just similar enough that the shapes in the pattern have association. In FIGURE 3 the blocks are all drawn differently. No two have the same size or direction, but all have enough similarity of shape that they are associated as a pattern. A pattern that the dinosaurs are running in front of, over, and behind.

Use patterns to add a little volume to characters and things, as in FIGURE 4. The samurai statue (from a cool Japanese movie I saw as a kid, but cannot remember its title. Darn.) has carved armor, with patterns that wrap around the statue at various points. Similar shapes - similar sizes, right? If the armor on the hip gives the viewer a clear view of the texture in the armor, and if all of the armor is the same, then what we see on the hip would be similar to what is on the gauntlets...though we



FIGURE 4



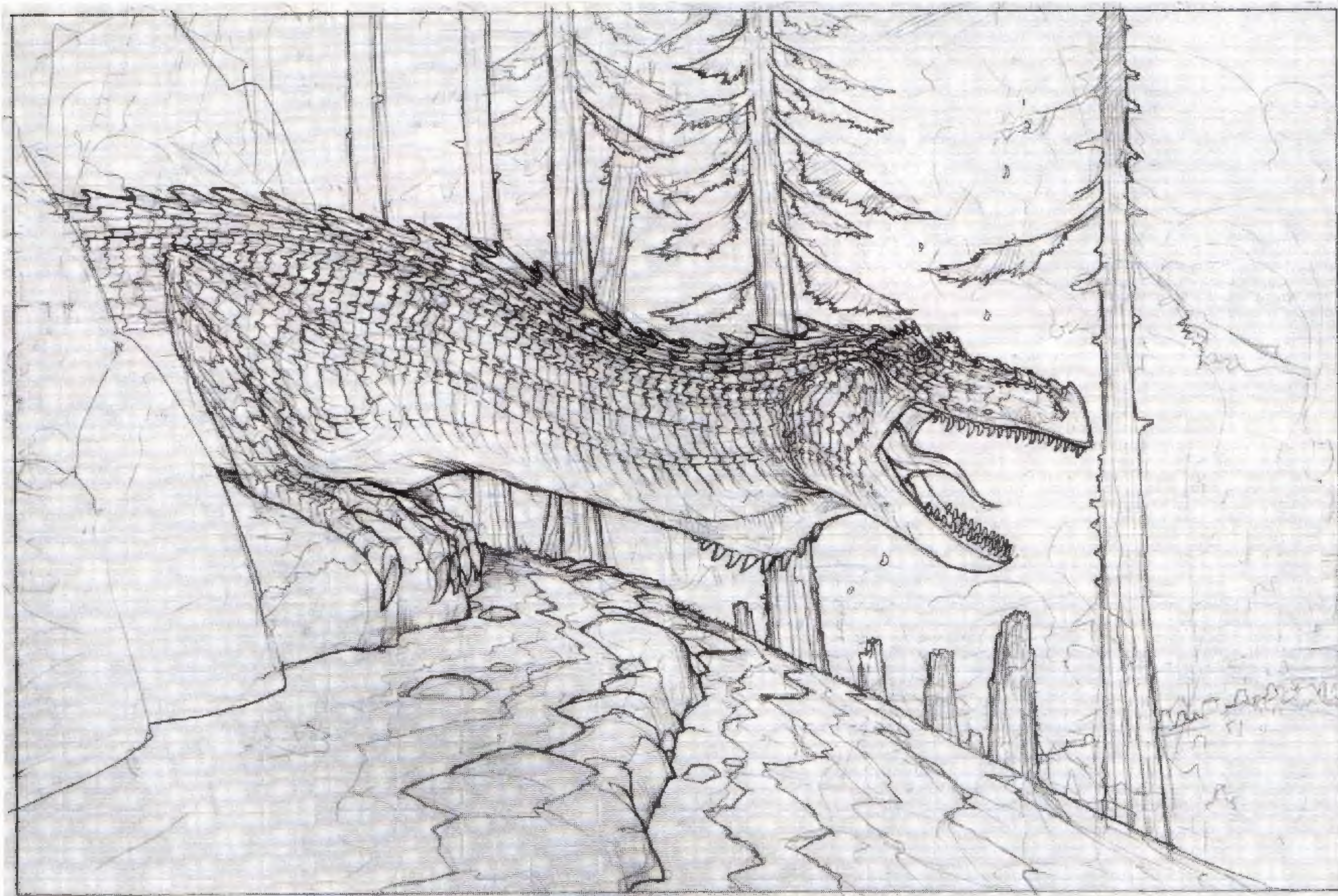


FIGURE 5

don't see all the texture on the gauntlets so the textured pattern must be wrapped around the arm, implying volume.

And in FIGURE 5 we can see how I applied all of the things I've written about. Okay, how I've attempted to apply those things. There be a dragon on me page, and the dragon has a distinct pattern of scales that helps to separate it in space from the rest of the drawing. Plus, the scales have a wrapping effect that gives the beastie a sense of volume.

Behind the dragon are a set of trees that, though not the same, are of enough similarity that they associate into a pattern that sets them apart from the dragon. It also adds to the space I want in the illustration. And last but not least is the contouring for the ground beneath the dragon, which seems to be heading into an unseen vanishing point. Though none of the ground lines are uniform, once again they are similar enough to form a sort of pattern.

When all is said and drawn...I suppose it's not nearly as important to define what a pattern is as master the simple, useful practice of using a pattern in your drawing.

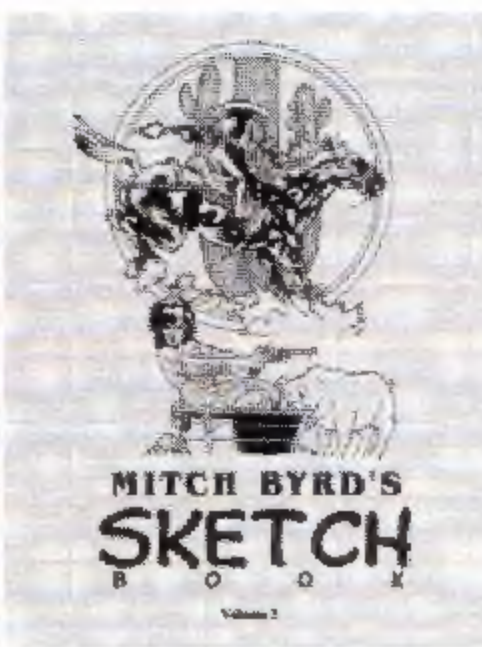
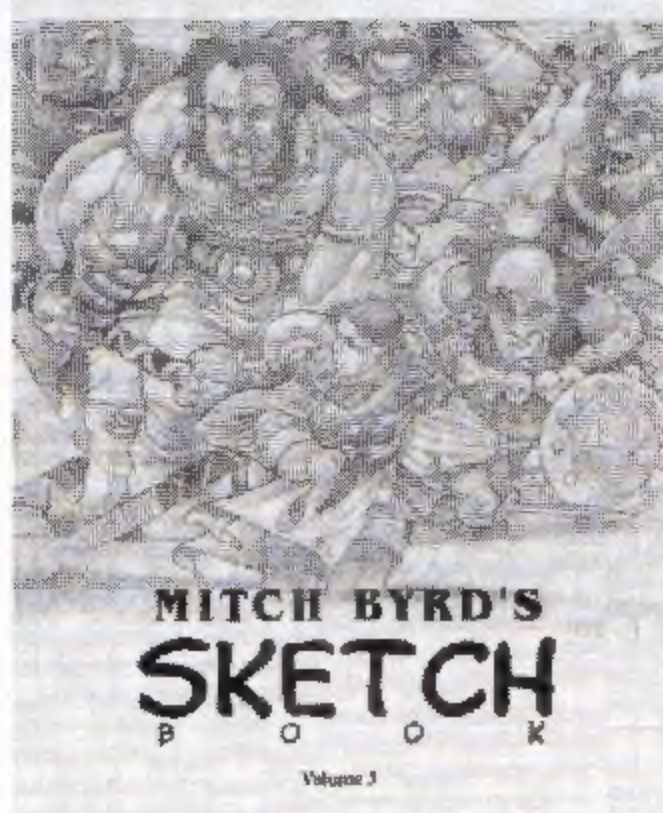
## MITCH BYRD CONVENTION SKETCH BOOKS

**A trio of art collection featuring rarely-seen artwork!  
Each limited collection contains over 60 illustrations!  
The most amazing art you'll ever see!**

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# Inside Sketch This Month . . .



## **Bob Hickey**

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics.

Bob is one of the co-founders of Blue Line Productions.

He can be reached at [bobh@bluelinepro.com](mailto:bobh@bluelinepro.com) [www.bluelinepro.com](http://www.bluelinepro.com) / [www.afterburncomics.com](http://www.afterburncomics.com)

## **Flint Henry**

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathoepian pencil point — icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Manbat, and the occasional demonic Batman.



## **Beau Smith**

Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cossack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing. [www.flyingfistranch.com](http://www.flyingfistranch.com)

## **Chuck Dixon**

The renowned and prolific action master helms El Cazador to high comic-sea success, breaks craniums and concrete in his new Richard Dragon: Kung Fu Master from DC, and prepares to unleash even more top-secret excitement as you read this — keep watching Sketch for some great new Dixon dynamism! [www.dixonverse.com](http://www.dixonverse.com)



## **Tom Bierbaum**

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

## **Mitch Byrd**

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



## **Drew Geraci**

Drew's inked lotsa funnybook pages. Highlights include JLA, Birds of Prey, Nightwing, and other various Batman-related titles. Currently occupying a timeshare in Asgard, inking Thor. Drew's goal is to reintroduce the concept of craftsmanship and flair of inking to a new generation. For more of his Ink-centric ramblings, visit [www.drewgeraci.com](http://www.drewgeraci.com).

## **Bill Love**

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

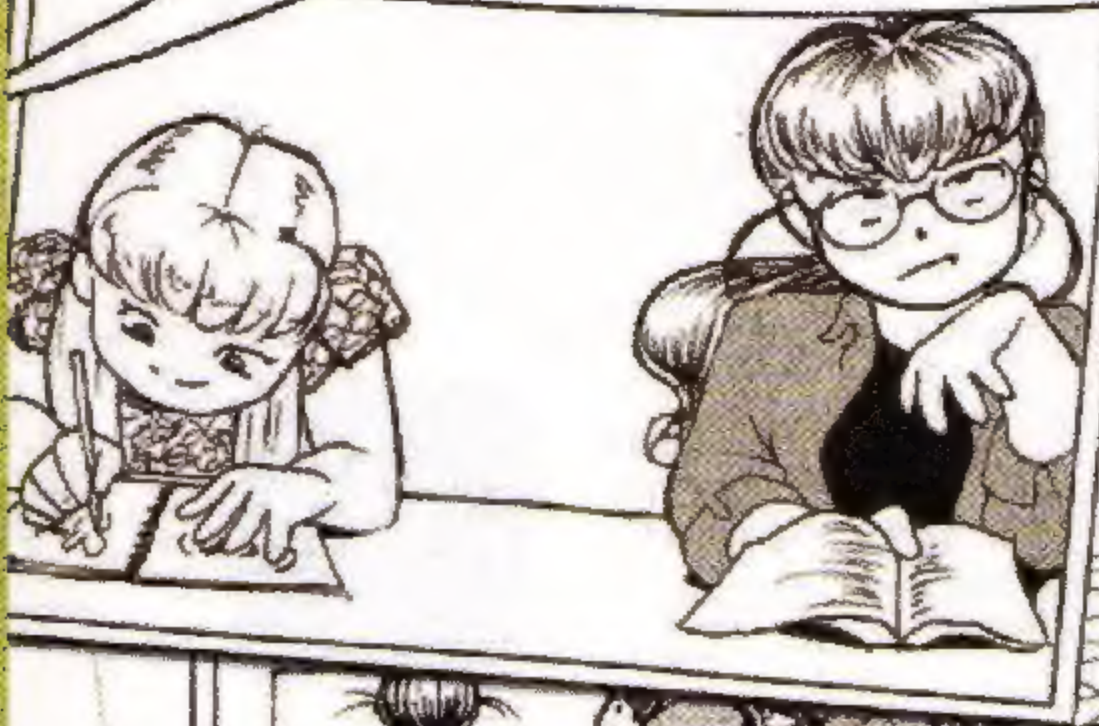


Tellos illustrations by Mike Wieringo.



SO WHAT'S THIS BOOK ALL ABOUT, HUNTER?...  
AND WHY DO THOSE TWO LOOK KINDA FAMILIAR?..

'SOON AS I STICK THIS LOGO DOWN, READ FOR YOURSELF, ANGE..

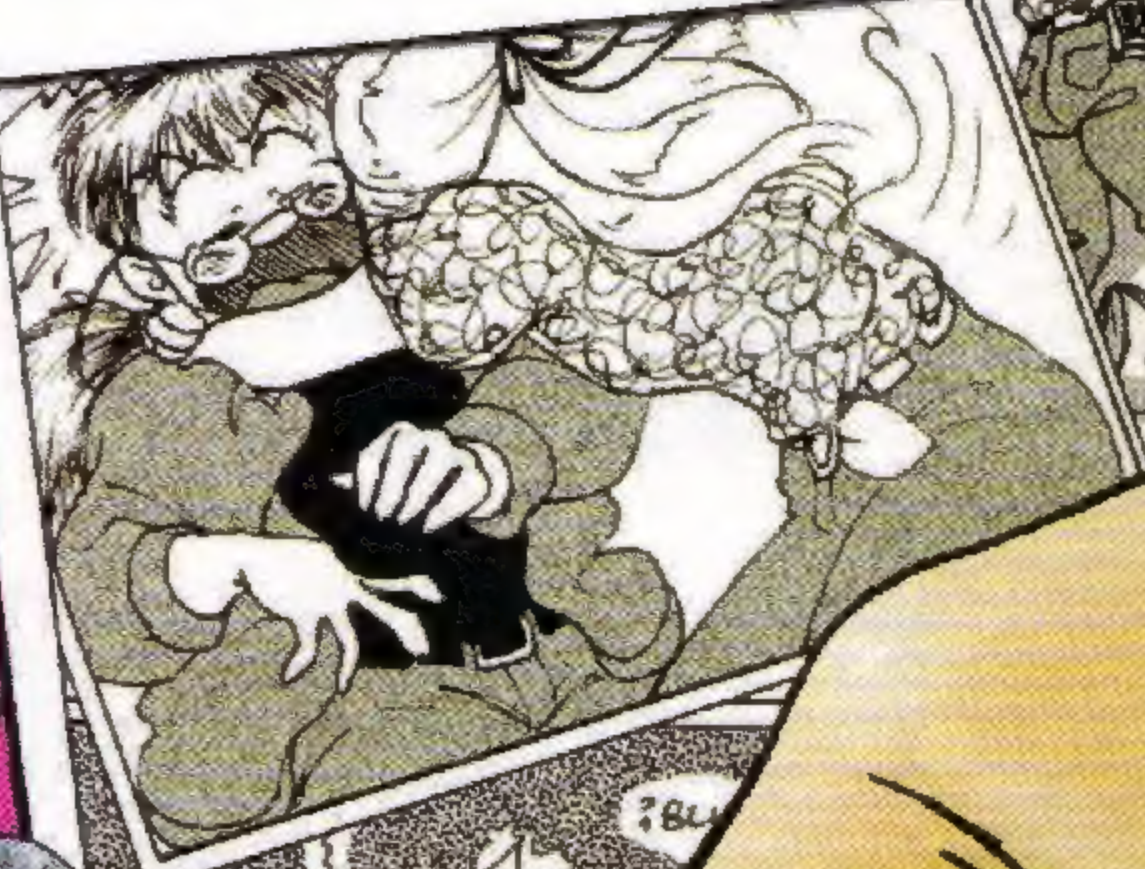


For the first time, the online adventures of high school friends Hunter and Angela are collected in print!

Coming in December 2004, Volume One will contain the first year of As if!'s online archive as well as several bonus never-seen strips and production art galleries!



story and art:  
Amy Mebberson  
co-creator:  
Nikki Purvis





WildBlueZero

